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Aug. 1

VOGUE

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By Abe Burrows

"The Young Unlovables"

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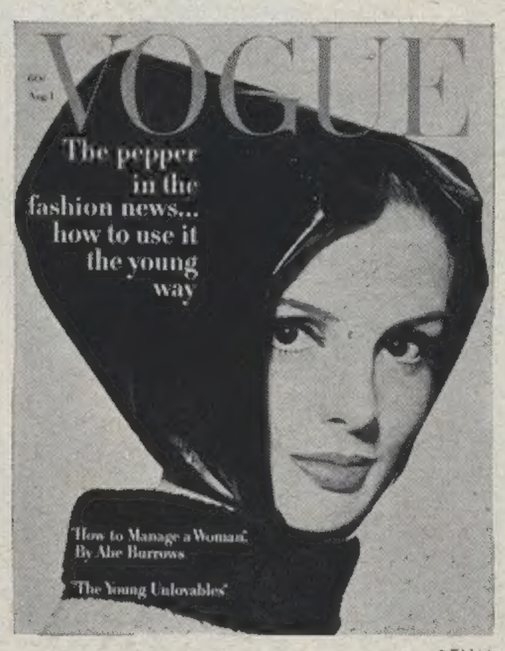
VOGUE

INCORPORATING VANITY FAIR

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, Publisher
Alexander Liberman, Art Director

AUGUST 1, 1962



PENN

COVER

The new cover-up: a black kidskin pull-on tied under the chin, whipped back like a windsock, to wear in the country with a thick ribbed sweater and black pants (more about these on page 77). Of glacé kidskin, about $33, at Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus; I. Magnin. Elizabeth Arden's Ember Red lipstick with her Brun Doré golden-brown shadow—to buy in a kit with other make-up (details, page 142).

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Left: Ribbon-bound, full fashioned cardigan of 2-ply wool and fur blend. Heather shades of blue, green or red. Sizes 34 to 40. *(C-21)* **15.00** Blending heather wool flannel skirt in blue, green or red. Sizes 10 to 18. *(C-22)* **15.00** Foulard print cotton shirt with Ascot tie neckline, roll sleeves. Blue, green or red. Sizes 10 to 18. *(C-23)* **10.00**

Right: The great V-neck pullover in a full fashioned, thick 2-ply wool and fur blend knit. Camel or gray with white. Sizes 34 to 40. *(C-24)* **15.00** Wool flannel skirt with two stitched-to-the-hip box pleats, front and back. Matches sweater in camel or gray. Sizes 10 to 18. *(C-25)* **20.00** White Oxford cloth, button-down cotton shirt with long cuffed sleeve. Sizes 10 to 18. *(C-26)* **8.00**

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Box pleat skirt of a rich wool multicolor plaid. Sizes 10 to 16. *(C-32)* **15.00**

Upper right: Mohair V-neck pullover in a rack stitch pattern with a hand-knit boyish look. Gold, black or green. Sizes 36 to 40. *(C-33)* **15.00**
Stitched-to-the-hip pleated skirt of wool plaid in a tweedy texture. Camel/brown/gray, green/gray or red/gray/black. Sizes 10 to 18. *(C-34)* **18.00**

Lower left: Printed cardigan of "Kitt'n-Gora" wool and angora blend in a full fashioned, cropped style with matching knit band. Blue, green or taupe on white. Sizes 36 to 40. *(C-35)* **18.00**
Epongé wool tweed slim skirt with lining. In solid colors, camel, gold or blue. Sizes 10 to 18. *(C-36)* **13.00**

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Without monogram *(C-38)* **25.00**

Center: Slim skirt style as above. *(C-39)* **20.00**
With monogram *(C-40)* **23.00**

Right: Paisley print style with contrast band trim in Dacron polyester and Avron rayon. Tones of gold or blue. *(C-41)* **20.00**

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Center: 2-piece double knit wool dress has overblouse with contrast trim, brass buttons; skirt with stitched, pleated front panel. Gray with red or black with cognac trim. Sizes 8 to 16. *(C-43)* **35.00**

Right: Jacquard wool knit cardigan with border design. Red-gray, navy-red or black-camel. Sizes 34 to 40. *(C-44)* **18.00**

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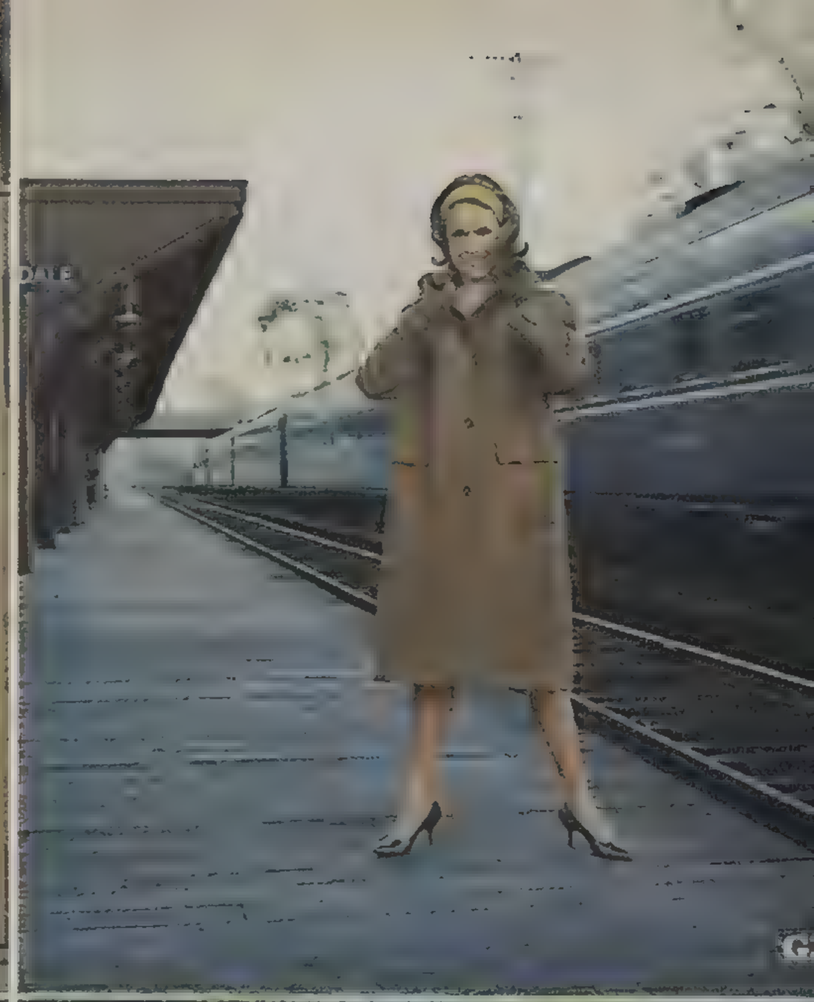
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B. Left; classic box pleated skirt in blue flannel, also in other shades $15.00. Right; fly front tailored skirt in 100% camel's hair $25.00.
C. Classic tailored suit in 100% imported garnet grey flannel with back kick skirt $69.95.

D. Imported Bannoch hand woven Harris tweed with single breasted set-in sleeves $69.95.
E. 100% worsted knit leisure suit with three button jacket, braided edge and trim-line pants. $69.95. Also available with matching skirt, or as trio, $25.00 additional. Also other shades.
F. 100% all wool flannel navy blazer, braided edge, fully lined with foulard print $35.00. Middle; 100% worsted knit gold blazer with braided edge. $45.00. Right; dark green flannel with braided edge. $35.00.

G. Single breasted swagger in 100% imported cashmere, luggage shade, with sewed in 100% worsted matching tartan plaid liner.
H. Left to right: Country Lady pants in checked worsted; grey or brown, $19.95. 100% grey worsted knit in gold $19.95. Grey worsted flannel $16.95.
I. 100% Camel's Hair sport jacket with foulard lining. Also in 100% cashmere, both plain and fancy patterns. $50.00 -$75.00.
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Left background: *Little Suit, with the new barely dropped collar, in menswear flannel, 35.00.*

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JOHN STEWART

Beauty news: Road company

To take along on a weekend or a month's vacation, seven lightweight, breakproof travellers pictured above. Counter-clockwise from the right: Wash-off Facial Cleanser by Avon, a water-soluble liquid, $1.25 the plastic bottle. After-bath Pearly Powder by Nettie Rosenstein comes in three fragrances: Odalisque, Fleurs d'Elle, Tianne; the new "Pouf Bottle", $2.50*. A white and gold-coloured travel kit by Harriet Hubbard Ayer carries four packets each of Golden Chance Eau de Parfum, Luxuria Bath Oil, Astringent Skin Lotion, and Ayer Dry Deodorant. The kit, $2. Lenthéric's Tweed shampoo comes in miniature plastic pillows. Plastic box of ten pillows, $1.75. A small brush-comb of imitation tortoise-shell and pure bristle folds up, slips into its own flat case. Handmade in Switzerland by Speert, $3*. Jacquet's Aqua Cleanser is a water-soluble cream; the tube, $3*. Centre: Dorothy Gray's Cool Touch cologne is a cool-looking blue gelée in a transparent tube; four scents—White Lilac, Summer Song, June Bouquet, Floral Fantasy; the tube, $1*. In the background, the vehicle for everything, a bag by Gucci. It's 8 inches high, 6½ inches wide, 12 inches long; the inside is waterproof, has six pockets; the outside, natural pigskin or red or brown calfskin, $50* at Gucci.

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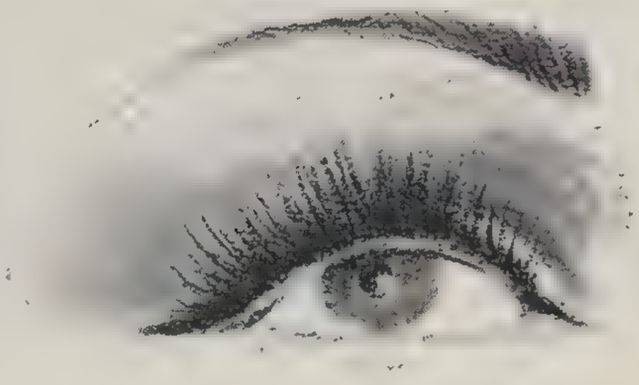


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QUICK-CHANGE COIFS: little wiglets, or hairpieces that disguise deflated or out-of-mood hair in no more minutes than they take to pin on and comb. *Below left,* five-inch length of hair on a one-inch base strip, by Joseph Fleischer, from $35 to $42. *Below right:* ten-inch length of hair—makes a Cleo sphere or French twist, among other things—on a round base, by Enzo of Perugia, about $175. *Below,* too, serpent-skin hair buckles, about five inches wide, in red and beige; $5 each at Bonwit Teller.





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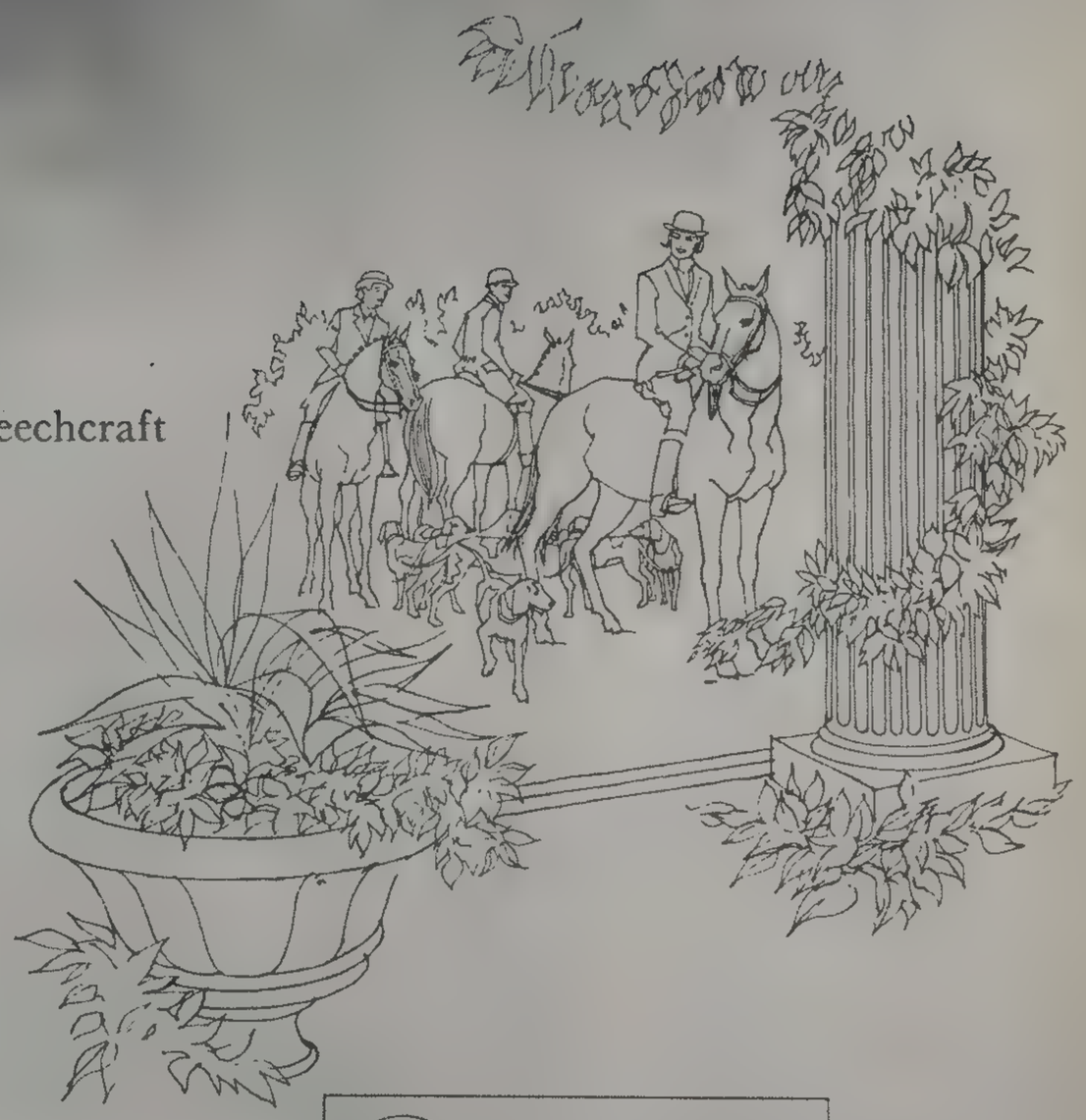
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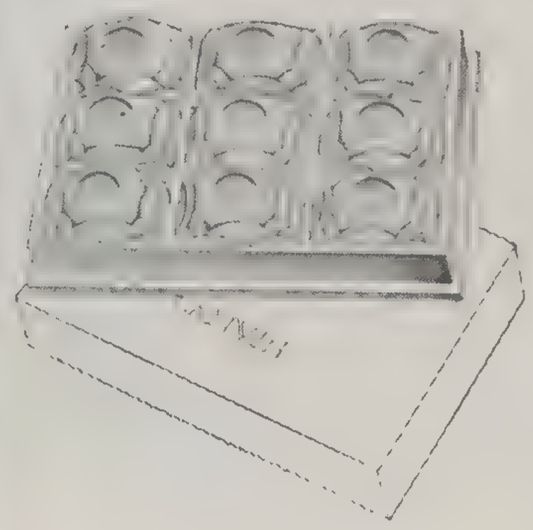
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How to win hostesses the beauty way



The weekend-in-the-country season being at its height, ideas for presents to give hostesses may be running low. Three thoughts are here, beamed for the ego. Not a cookie-machine in the lot.

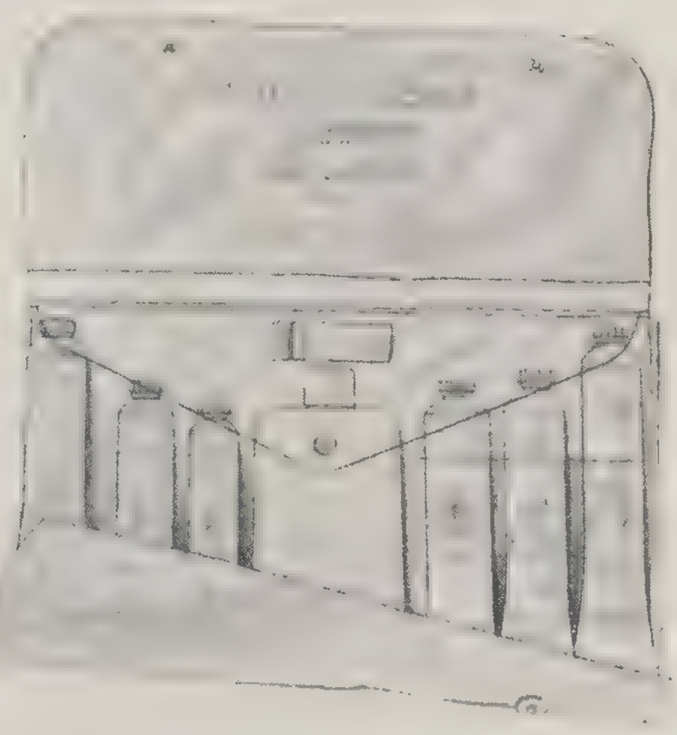
Above, the resemblance to a champagne bottle is entirely intentional. Caron's Royal Bain de Champagne is an after-shave lotion for the host, bath-perfume for the hostess; 17 oz., $25*; 4¼ oz., $7.50*.



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This is a Renaissance woman. A feminine beauty who first flowered in the quattrocento. A woman I. Miller believes still blossoms today. In step with the times and ahead of the fashion, she longs for a little of the lost art and elegance of a more opulent era. In the paintings she chooses, the furniture she acquires, the shoes she wears, she seeks creativity in design, meticulous attention to detail and a world of beauty at her feet.

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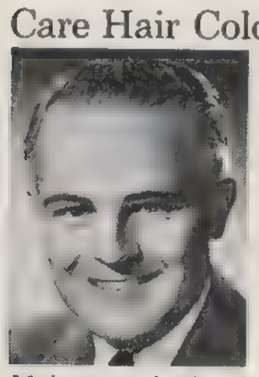
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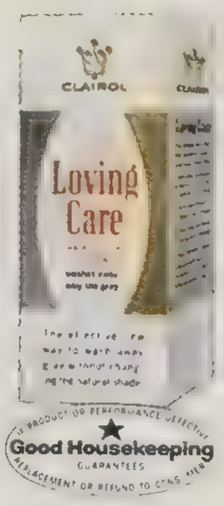


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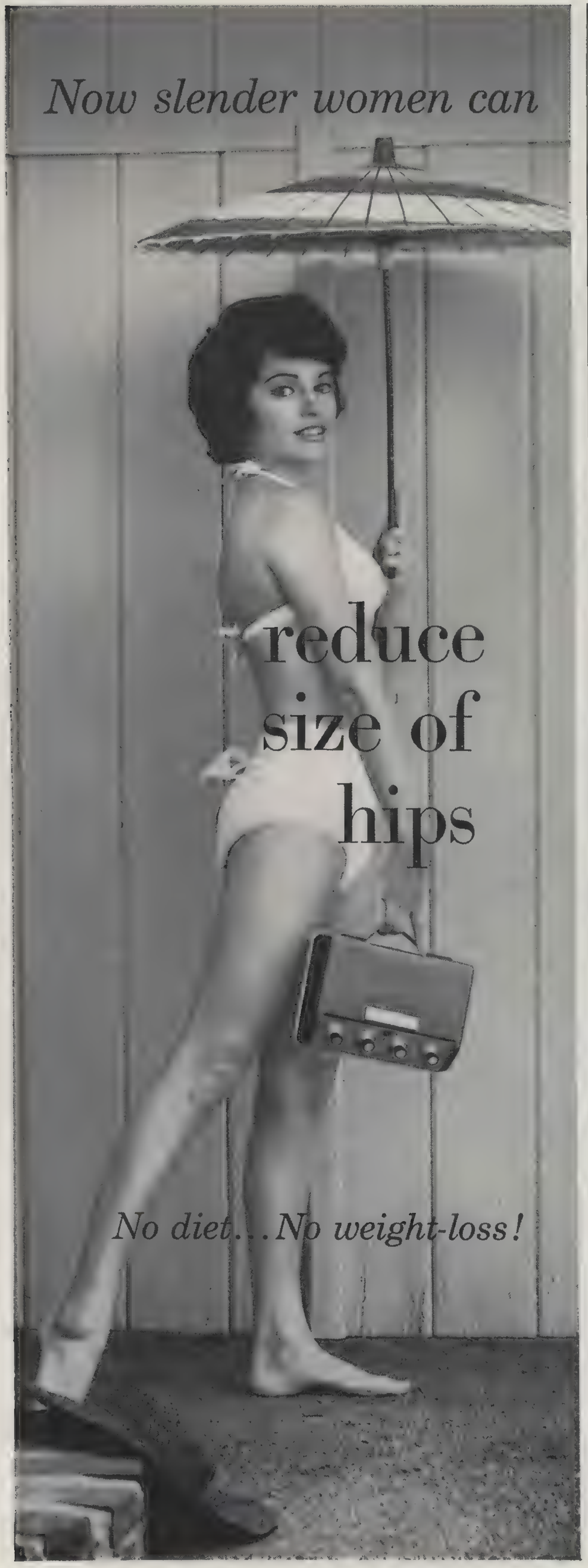


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CAPE COD NOTES ABOUT A MUSEUM THAT KNOWS WHAT IT LIKES

BY ROSEMARY BLACKMON

In early June of this year a curious combination of circumstances swept me from Manhattan—my confirmed habitat—to Provincetown, Cape Cod. By curious I mean only that a captive painter I know who has mastered a number of minor crises in my life recently took on the insurmountable effort of extracting my husband from the vegetable ecstasy of routine, and compelling—by a matter of neat timing—a weekend beside the sea.

A lethargic, uncommercial traveller by nature, I was enchanted to find that the real salt at Provincetown these days—and I confess I was, before this, inadequately aware of it—is the labyrinthine pleasure of a new show at the Chrysler Art Museum, "The Controversial Century, 1850-1950." Other people, not so lashed to the mast of Manhattan domesticity as I, have been on to the Museum since it opened in 1958.

A Methodist church-structure designed, in point of fact, very close to the beginning of the Controversial Century, it is now reformed. Walter P. Chrysler, Jr., a man of catholic taste in art, took over the shell in 1958, turning it by fast stages into what more than one observer has called "a museum director's dream"—floors of American Vermont white marble, superb lighting, walls covered with a sort of hemp-coloured fabric, scooped-out sections of earth for that variety of planting unfortunately known as "natural."

And—this is important—he has retained an architectural quality that spells locale; the "organ-loft gallery," for example, is as firmly New England as the courtyard galleries are French in the Museum Réattu at Arles, which was once a questionably luxe stronghold of the Knights of Malta.

The show that hangs there now (and will go later to the National Gallery of Canada) is One Man's Art; every painting, drawing, every piece of sculpture belongs to the sprawling collection of Mr. Chrysler, accumulated since he began collecting at Hotchkiss in 1924. On the first of the two floors (packed with roughly 200 paintings and drawings, 90 pieces of sculpture), one starts with the salon painters, the Barbizon school, the sentimental sculpture that seems to the current eye low-fi. With some surprises. Gerôme's electric-blue canvas, "Diana and the Huntress," a prize painting in the Paris salon of 1870, may not be anyone's drawing-room dream (or should I say "family-room" dream?) of the moment; yet it has a clairvoyance not recently on exhibition about the later direction of painting.

Moreau's "King David" of 1870, at first glance super-photographic, gives out other interesting inklings, notably in the small section of landscape in the background. Daubigny's "Sea Shore Sunset" (1873, and impressive in its own top-Barbizon realm) verges on prophecy at the sea's edge, a fact which Mr. Chrysler, as we walked through the show, only partially touched on by saying, "It wasn't necessarily fashionable to paint mud flats."

Opinionated as all get-out, Mr. Chrysler affords to the lucky museum-snooper a mine of information, a happy coup reserved for rather more than the minority who deserve it. For others, there may be a special, solitary relish in glimpsing this figure—a man with an inescapable sense of direction, turbulent pale-brown eyes, and emphatic speech, the owner—and strangely generous sharer—of an art collection that can only be described as gargantuan.

In one of the alcoves be-

yond Daubigny, a distinguished large Boudin gave me less of a thrill than two minute (about 4″ x 6″) sketches-in-paint that hung on either side of it—both beach scenes, one with those deliciously calm and well-turned-out people sitting in folding chairs at Deauville, or what I presumed to be Deauville. (Though I think he was shocked by my lack of discrimination, Mr. Chrysler let fall that, at a recent sale, a similar small Boudin checked out for $48,000.)

To a contemporary eye that came late to painting, the excellent Bouguereau on the opposite wall and the Jacquet picture of an unshod girl with a lute are perhaps just "refeened"; however, one knowledgeable visitor commented that Jacquet "certainly knew how to paint feet."

Fresh thrills begin at the Manet section, opening with a darkly stylized study of card players painted when Manet was in his early twenties and a troupe of Spanish players appeared in Paris. Next to it is another Manet—Spanish cavaliers in the theatrical manner—signed "Manet d'après Velasquez." The impulse that led to his interest in Goya and in Spain might well interest the casual visitor so that, without guidance, he could miss one of the delightfully tangled webs that make this show a rare pleasure; diagonally across the room are several pictures by Manet's student, Berthe Morisot.

No one, however, is likely to miss the Monets, the Van Goghs, and the generous grouping of Degas paintings and sculpture, or for that matter, the Gauguins and Renoirs. Suckers for the documentary, of whom I am one, will probably share my sudden shaft of pleasure over Monet's smallish, orderly painting of Renoir's garden (luxuriant floral borders and immaculate walks) and the Degas portrait of Everybody's model, Suzanne Valadon, brunette and spirited with one ample bosom bared in that pleased unconcern the Freudians have rarely been able to induce. One of Suzanne Valadon's own pictures (flowers and fruit) turns up later in the show, and also two, one typical, one atypical, by her son, Utrillo.

Superbly placed before the Degas pictures is a cluster of bronze dancers, no less enjoyable because one is used to Degas sculpture. Gauguin sculpture, though, one is not very used to, and there are four examples juxtaposed with Gauguin paintings, which are in turn juxtaposed with "The Yellow Christ" of Maurice Dénis, painted the same year that Gauguin painted his Yellow Christ. In between: an Émile Bernard "Landscape in Brittany" that might be—and has often been taken by scholars for—early Gauguin. Near the Renoirs, which include his portrait of the dealer, Ambroise Vollard, plumply got up as a toreador, stands a serene bronze figure by Déjean, Renoir's teacher. Nearby, one of the Maillol heads of Renoir wears a hat that clothes-happy Cape Codders may respond to as haberdashery in the Sou'wester vein. . . . See what I mean by documentary? And some of it—the sculpture, for instance—will be seen only in Provincetown, although the paintings and drawings will go later to the Canadian museum in Ottawa.

Chronologically, one should go next to the East gallery on the second floor where the mixture becomes a little blurred. No matter; there's a corner set apart for small Seurats, one of them the *croqueton* for the "Grande Jatte," and you might as well enjoy these without stopping to quibble over the omission of, say, John Marin, an American who might seem to some critics just the boy for this New England spot. In any case, if Seurat is at all your dish, linger for a bit with his sun-drenched composure; there's stronger stuff to come.

Six paces away, just over the threshold of the big central gallery even the most casual clay-footed tourist is likely to be stopped, p∗o∗w, in his tracks. Cavorting—there's no other word—with outrageous bliss all over the far wall are the famous Matisse dancers, a 9′ x 12′ study (1909) that preceded *The Dance* (1910) commissioned by Shchukin and housed now in The Hermitage in Moscow.

Next to the Matisse Mr. Chrysler has placed, with intent to stimulate, even perhaps to irritate, Picasso's 1907 portrait of one of the Demoiselles d'Avignon, one of the later ones (*très sauvage*) at the right of the group portrait, painted, supposedly, after a stretch of telling enthusiasm for

(Continued on page 47)



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■ Just a few of our famous slender users: Art Linkletter, Doris Day, Eleanor Powell, Bobby Darin, Jolie Gabor, Lisa Ferraday, Patrice Munsel, Hildegarde, Lola Albright, Helen Grayco and Helen O'Connell.

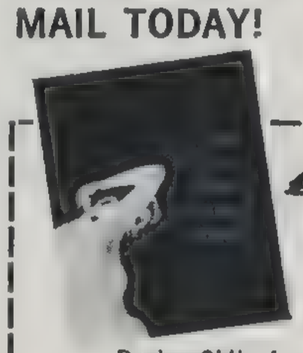
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I WISH TO BE RICH

BY JEAN TIGAR

I challenge anybody to say I am not the all-time champion reader of self-help books in the United States. Make that in the Americas. I had better not go into the details here of the whys and wherefores except to say I am a seasoned free-lance writer. Or, to put it another way, the less employed a free-lance writer is, the more employed the self-help books he reads become.

Now, well and good so far. But the trouble is, the self-help-book people are so unorganized, you wouldn't believe it! They're not banded together as the mystery scribes are, or as the science fictioneers are, for instance. As a reader, you just can't send a nice little note to any central bureau or organization officer to ask a question, say. One of the things that puzzles me, for example, is the zipper on my head. As even a moderate consumer of literary self-help knows by now, you are supposed to imagine all depressing or disturbing thoughts going right straight out of yourself through the top of your cranium. I have had so many depressing thoughts disturbing me lately, I have found it expedient to imagine my head with a zipper on it.

Well, not long ago, the zipper jammed. You see? Even with a self-addressed, stamped envelope waiting to be enclosed with my inquiry, I can't find anybody to write to about it. (Editor's note: Dear Mrs. Tigar, put soap on the jammed zipper and it will come unjammed.)

Then there is the SHOULD YOU? or SHOULDN'T YOU? angle. The self-help dispensers are about equally divided on this vital aspect, some insisting that you should talk about whatever your problem is to everybody you meet because sooner or later somebody will remember the trouble you're in and, in discussing it with somebody else, find a solution for you; while the other school of thought is: mention nothing whatever to anybody as discussion can result only in idle talk and nothing constructive for *you*.

A great deal of personal experience in the matter prompts me to say that frankly, my own position here is exactly midway between the two, a fifty-fifty thing. I have discovered that delineating the problem gets you nowhere as friends are always so busy discussing *their* difficulties with those they meet, they promptly forget all about yours; and thus not talking about it leaves you just about where talking about it does.

Now we come to imagining very vividly that whatever it is you want to happen already has. That coupled with KEEPING BUSY will bring you what you want. This last leads me to note that one thing all self-help authors are determined to have readers do is KEEP BUSY. Well, I have news for them: it is extremely difficult to KEEP BUSY *and* read self-help books at the same time. Furthermore, when it comes to employing every day to imagine very vividly that you already have whatever it is you want while KEEPING BUSY *and* reading self-help books simultaneously, it is utterly impossible; and I will simply not allow anybody to tell me otherwise.

As for the way you are admonished to be kind and thoughtful to everyone because it makes you feel fine and puts you in the proper bracket to attract only the good, I don't know about that either. My husband put that theory to the test one day recently. He does not read as many self-help books as I do but gets the gist of them, both through my discussions with him and through my constantly reminding him to picture me as the person I want to be; as some books point out, two picturings are better than *one* picturing (that is to say, he *claims* he pictures me as being what I want to be all the time, but there are occasions when I have my doubts and could almost swear he is cheating and picturing himself as what *he wants to be instead*). Anyway, he (a) paid for a package for an absent neighbour who, it later turned out, was going to refuse the package, (b) took in the milk from another neighbour's sunny porch and put it in our refrigerator, only to have the milk's owner disappointed when she returned home because she wished the milk to sour for a chocolate cake, and (c) baby-sat for a cousin whose child got sick to his stomach all over my husband's good new suit.

It will, of course, come as no surprise to the reader that what my husband and I want out of life is to be rich and famous; what else is there? But what makes our situation singular is that *he* wishes to be rich and *I* wish to be famous, which means we function self-help-book-wise as a kind of literary Siamese twin combination. The newest self-help book on the market, for instance, says that while you should make up your mind what you'd like and then put definite steps into orbit immediately for it, you should not tell your family about it, no matter what. The book explains quite candidly that families are notorious cold-water-thrower-onners for all relatives' schemes as they do not want to see other family members get hurt, a theory I can take or leave alone according to how well I slept last night or whether my corns are aching.

This works fine for me as I come from a family of writers who are never willing to listen to any literary plans I have anyway because they're always outlining theirs, a state of affairs I find absolutely stinking but what are you going to do?

But what about my husband here? He has his heart set on making a million dollars on one of his inventions (he is in the mattress business and nobody ever made a million dollars in the mattress business—you've got to have a sideline). It is absolutely necessary for him to tell *his* family about his heart's desire as you can not possibly invent an invention and have it not cost you anything; and we just get poorer and poorer while my husband's rich brothers just get richer and richer. You see? So far, I regret to say, my husband's brothers have stubbornly refused to come up with the wherewithal, their refusals stemming, I am almost certain as I have indicated above, from concern about *somebody's* getting hurt but not my husband.

So there we are. Right back where we started from. I will continue to read self-help books and to try to help us both profit from them as best I can, no matter how confusing. Because as some very well-known man whose name escapes me once said: WHO EVER BECAME RICH AND FAMOUS WITHOUT A LOT OF TROUBLE?

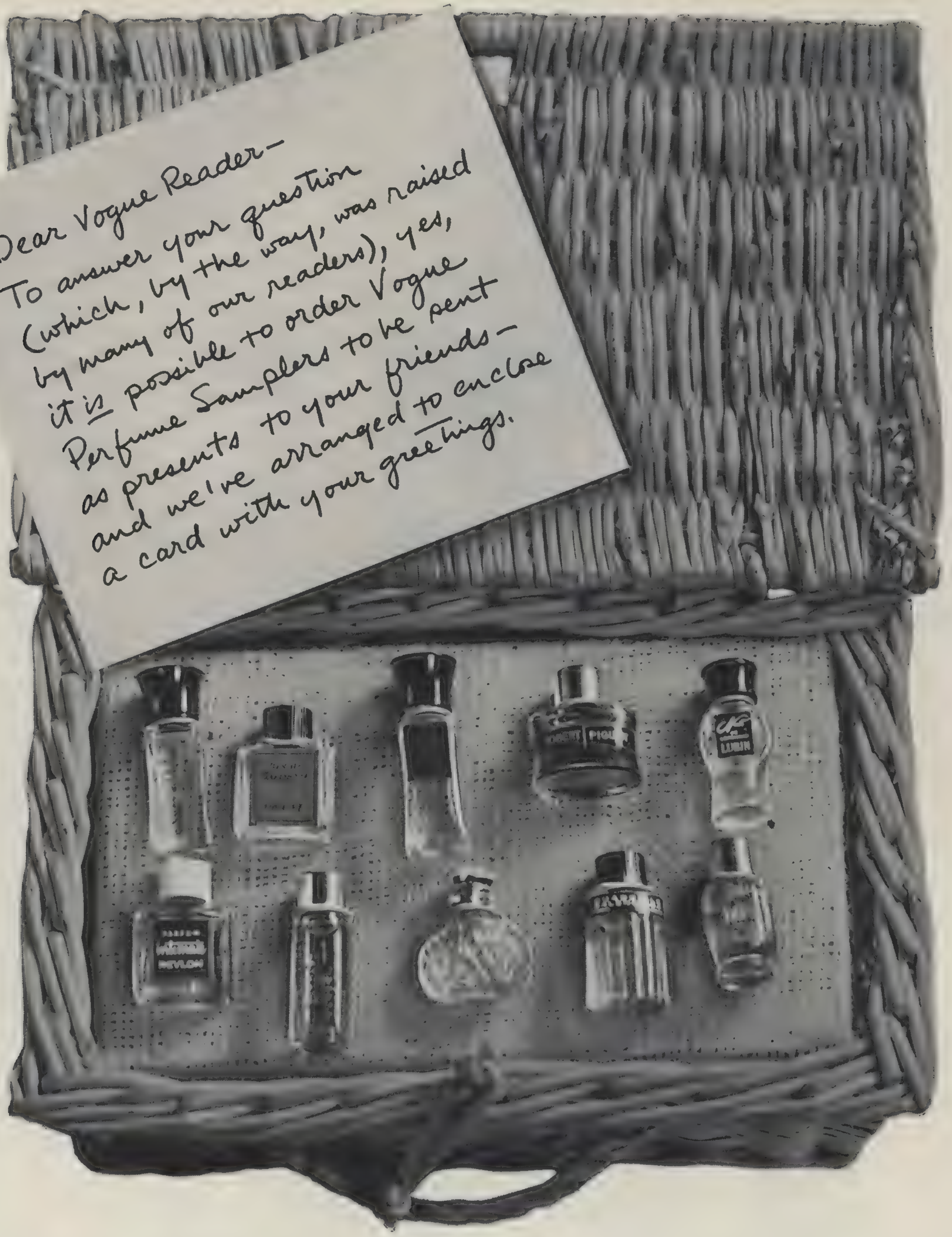








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CAPE COD MUSEUM NOTES

(Continued from page 43)

African sculpture. The intrepid visitor who wishes to challenge the implications here can be fairly sure of a good fight, but let him be well boned up. (Five will get you ten he doesn't last three rounds.)

Offhand I can't remember what delightful pair of unsentimental English gentlemen reported looking at a long-anticipated picture and finding that their eyes filled simultaneously with tears. (At least one of them was definitely Establishment.)

In any case, this particular Matisse-Picasso combo is likely to leave you either wrought or fraught, and my personal suggestion is that, without looking behind you towards the small organ-loft gallery, you duck into the next room and cool off with a little bit of this and that. You may even work up a small, therapeutic mad when you find that there's only one Chirico. (*Who's* controversial?)

But if they get the label up, or you're just naturally smart, you'll be amused and pleased by the fact that the only Kandinsky is a 1909 street scene in which the houses look an awful lot like houses. No Kupka? No Dali? No crazy-mixed-up Chagall? No.

Surrealism, along with dadaism, Mr. Chrysler apparently considers a controversy apart from controversies, attuned to mystic affiliations, a not totally untenable point of view.

How about Duchamp and Brancusi who slapped up some historic brawls? Both missing. There isn't any Miró either, but there's a great Malévitch and a honey of a Blue Period Picasso of jaded, shoulder-bladed women seated at a bar. And hanging coolly at the very end of the room (this is the throwaway chic department) are about half a dozen Modiglianis; among them, a small charmer you'll miss if you're not sharp—it's early and dreamy, soft around the edges, and a touch too affectionate to have the impact of the late greats, but it's got something. . . . So who's complaining?

Restored by this lull—and by the way, it's a very *big* show, you need time—head back for the organ-loft gallery, where narrow painted stairs and two white fluted pillars puritanically lead up to abstract expressionism. Riopelle, Hans Hofmann, a superb Franz Kline, bought from his Provincetown studio in 1958, and Picasso's "The Charnel House," bought from his Paris studio roughly ten years ago. Here, for the first time in this show, the North American painters come into their own—brash, vigorous, ready and able to lick their weight in wildcats.

Logged in the same area is Braque's "Painter and Model," which has several rather special claims to tug the mind that likes a story-line. A "one-picture retrospective," it was commissioned by Mr. Chrysler in 1937 as a result of a conversation in which Braque admitted a half-resolved desire to do a picture with an easel. As an experienced artist, he should have realized the inevitable fate in store when the word is out; committed, he was then more or less expected to paint that picture, or perhaps it would be more accurate to say he had to live with the idea of expecting himself to paint it. In any case, though Mr. Chrysler seems to feel things might easily have happened just the same way with or without a commission, the painting was delivered to him in 1938.

After a second comprehensive walk-through of "The Controversial Century," it suddenly struck me that I had quite enjoyed seeing it in a way I'd normally deplore. The over-all coverage has never been much good for me, and since the time roughly ten years ago when a friend told me he never "managed more than one case" in a single visit to the Victoria and Albert, I find my horizons have contracted even more sharply.

Quite often I sulk in the one gallery of my choice (right or wrong) while energetic friends gallop determinedly through acres of mixed objets. For this show it would be a great mistake. Skip some of those early ladies lolling on immaculate grass if you like (and I do), but don't miss the fun of the hodgepodge. All those little $48,000 Boudins and such will send out their charm even more ebulliently when you go back to them. . . . What's more: the cold beer and lobster up the block at the Flagship will still be there, and very reviving you'll find them.



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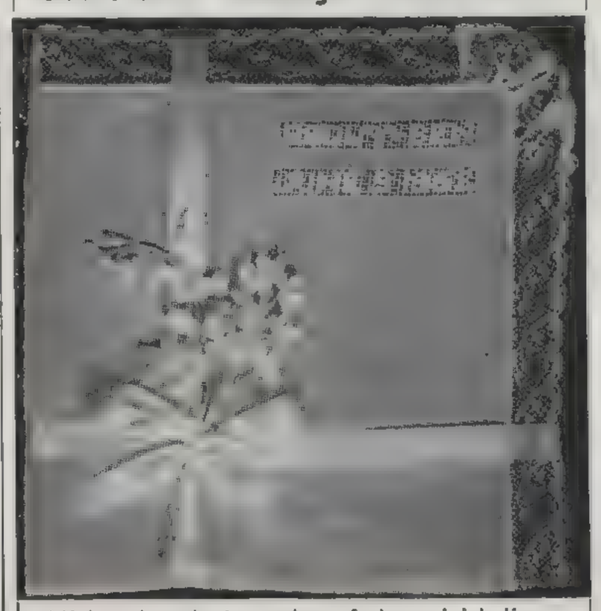
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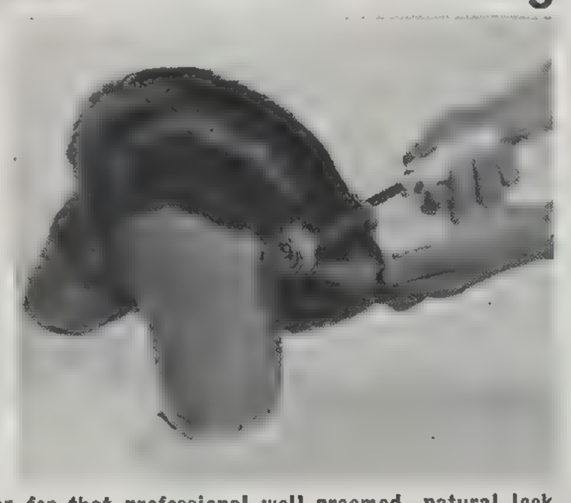
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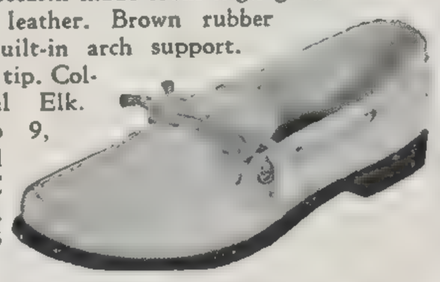
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JOHN STEWART







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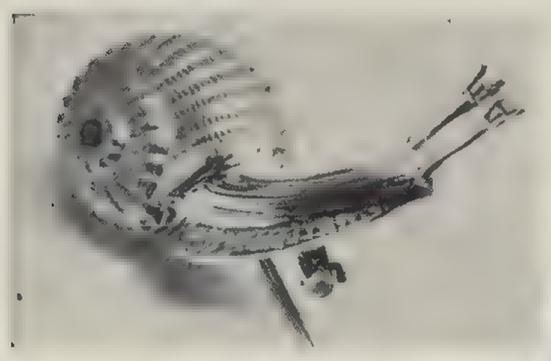
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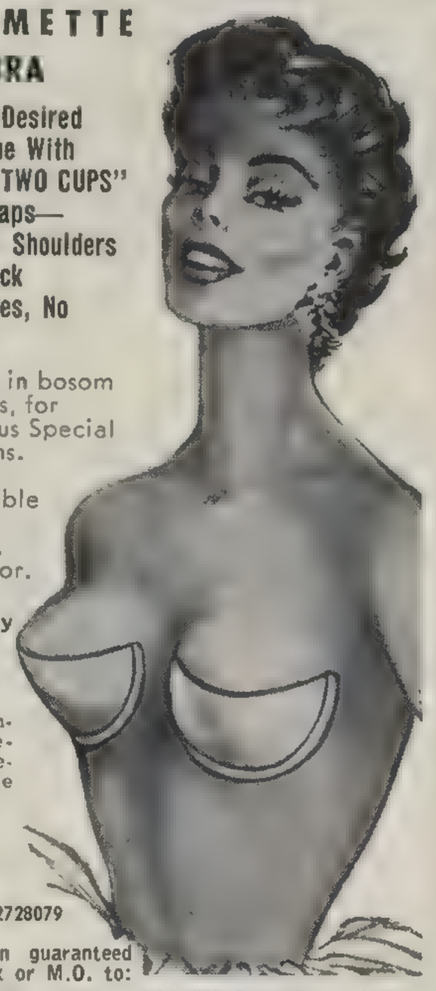
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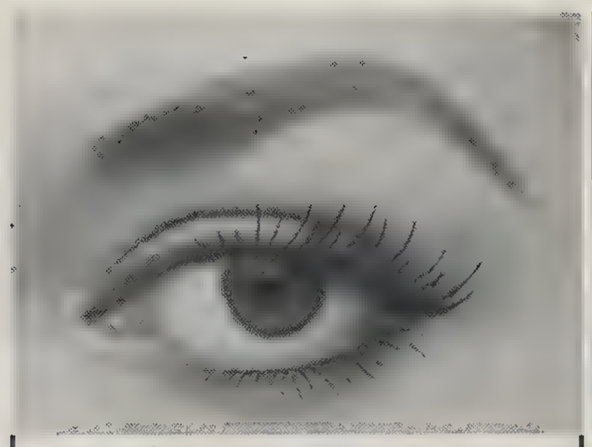
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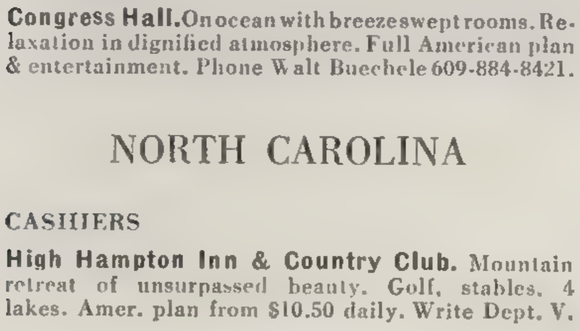
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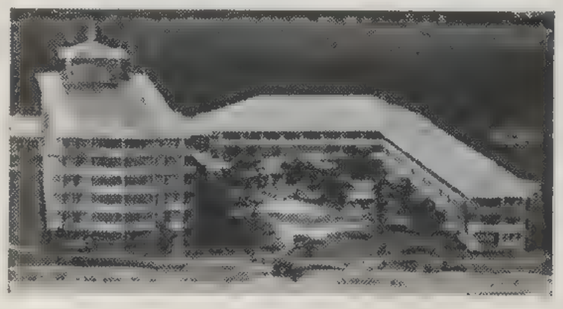
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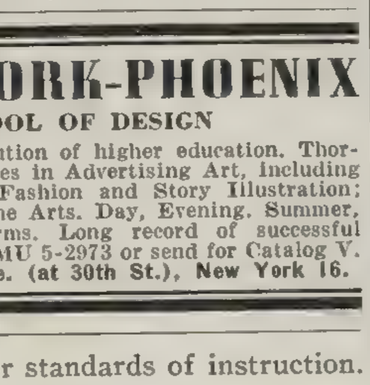
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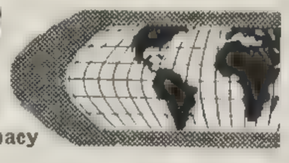
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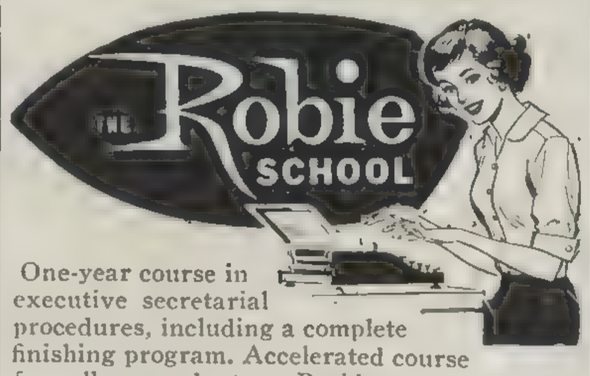
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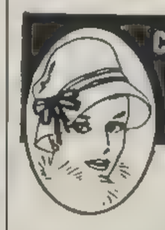
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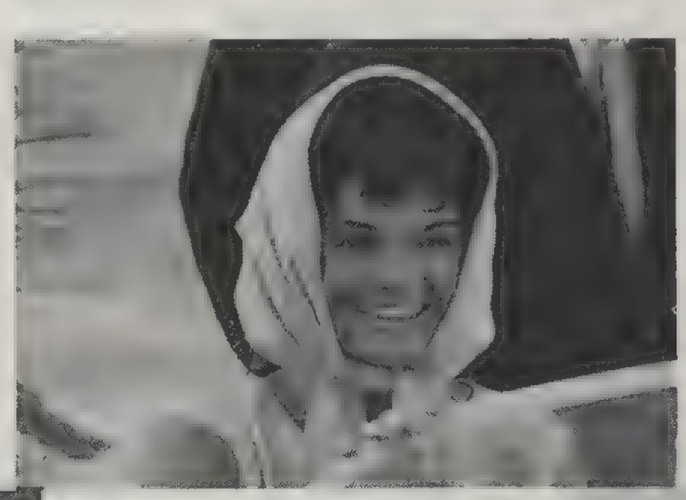


VOGUE'S EYE VIEW: THE INTERNATIONAL SCARF

What's great about the scarf that winds all these heads? . . . Just this: it's hard to live without one. Unless, of course, you live in a plexiglass bubble where nothing ever blows up a storm, and . . . well, frankly, you're not really living. Check the record, below, and what you get is a fast reprise of looks that belong to eventful lives; no isolated bubbles, just scarfs. Look right (and on our cover), and you see the newest scarf fashion going—a slick leather pull-on with a slightly windsock flip to the back. Like the perils of Pauline—only better—the scarf is a continued story.

VOGUE

AUGUST 1, 1962



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DUCHESS
OF WINDSOR





THE VERY NEXT THING

SHAPES, COLOURS, FASHION IDEAS ON THEIR WAY IN

On your mark, get set, go—not from the beaches just yet, perhaps: this news can be absorbed on the remotest dune. But if you're even faintly stirred by a rush of fresh ideas into fashion, now is the time to riffle through the reports, clock the change, check the continued lines, determine where you stand in relation to looks coming this autumn. For August 1 is a remarkably good vantage point for the upcoming fashion year, and from that point these count among the next—sure—things. . . . White: count on more of it than ever this year, and count the ways—clay white, creamy white, chamois white, chalk white, smoky white. Know that besides the practically historic impact of white worn with black jewels and black gloves, there are other means to the same end. White with white, for instance—a tweed redingote, say, worn with a fuzzy white globe of a hat, white pigskin gloves . . . a little-evening dress of blistery white matelassé worn with just two jewels—a pair of silk slippers in emerald green . . . a reed of white wool ticked off with burnt-brown leather—hat, gloves, a twist of burnt-brown suède for a belt. Consider too, as the season turns, the look—an *(more next page)* *Left:* Clay-white and prophetic—a meticulously carved redingote in wool tweed. By Ben Zuckerman, at Saks Fifth Avenue; Dayton's; Neiman-Marcus. What's right with a this-season shape of coat, a this-season hat: a bulb of whiteness on a hairline-tight band. This—shown twice on the next page—from Adolfo.

WILLIAM KLEIN

extraordinarily becoming one—of white wool under mink. (There's another side to this coin; namely white wool *over* fur as in the case of a coat-sensation due soon in these pages—white mohair lined with a blaze of red fox.) At the other end of the pole, expect lots of black, and lots of excitement from it—a jet-buttoned day suit in black velvet, to single out one allure, with little mink tails that tie up under the collar . . . a sweater-and-pants stopper that, aside from a few telling rows of ribbing at the collar, consists entirely of black kidskin. And if you're wondering where all the sleeves have gone, two can be accounted for by one of the best standby-black dresses in the autumn collections—a lacily knitted overblouse dress, straight, quite stark, sleeved to the wrists. Where will it lead, this run on white and black? One direction is already clear: white *with* black or, alternatively, white with dark smoky grey—as in the shirt dress opposite. And, warming up in the wings of August 15 Vogue: a series of city suits involving—in white with black or with charcoal—the biggest, jaggiest checks in fashion. Now, back to that shirt dress, which is news for reasons other than colour. It is, for one thing, outlined boldly with welted seams; its sleeves finished off with little cuff bands; its collar is set well back on the neck—this-year signatures, all three. A fourth: the line of coatdress in the same photograph—pure carving, pure news. *Right:* Coatdress on the brink of fame—white wool, roundly curved. By Adele Simpson, of Or de Laine wool. Bonwit Teller; I. Magnin. *Far right:* Shirt dress beginning a whole new shirt-dress era. White tweed gathered on grey tweed, collar set back, sleeves wrist-long and edged with cuff bands, the seams bold-faced with welting. By Maurice Rentner, of Bellaine wool; about $190. At Bergdorf Goodman; L. S. Ayres. Shoes by DeLiso Debs. Background, these pages: New York's Seagram Building.

THE VERY NEXT THING



The pepper in the fashion news

For some women clothes that are all dash and zing are a way of life. Anywhere. Any age. Temperament and a fair set of bones call the fashion shots, not the age filled in on your Blue Cross card; and this year's crop of American clothes happens to be nothing short of bumper for the free-wheeling school of collectors whose glittering eyes can spot from yards away a sensational pair of pants, a sweater with a Whole Other Look, or something as standard as a windbreaker that's suddenly ready to bolt its old party lines and live the way windbreakers haven't lived before. Just having these clothes will get you somewhere, but it's the way you put them on, how they add up, and how much verve you've got to give that matters. *Anybody* can wear a windbreaker on a windy ski trail; it's the wit to wear it in the asphalt jungle with a grey flannel skirt that packs the extra wallop. With the clothes on the next eight pages, these coups count: Taking a brown wool coat out after six instead of clinging to black; stepping up its normal vibrations by adding a white kidskin hat, matte white gloves....Knowing that this year's leather coat stops at nothing, which is why it happens to be 24-k. gold lizard; knowing besides that the dress inside ought to be a potent fabric—white wool or black cloqué, for instance; that the whizziest little evening bag for this life is a little gold box (and nobody cares whether its 24-k. fake)....Wearing a short bulky skirt rounded over the hips.... Wearing suède in the city. Putting a deep-red calfskin handbag with a soft beige suède coatdress. Sometimes using the coatdress as a coat with a slither of silk jersey for a dress....Not just having a suède suit, but working the skirt extra hours with new sweaters and tops—tops as whammo with suède as a geometric Italian pullover. Leather head scarfs....Black kidskin pants with a sort of Vespa-Lambretta style. Long-pull sweaters worn over them with wide-open canoe necks pulled well away from the neck—none of that muffled-to-the-earlobes look....Now: who's to wear all this souped-up chic? The vivacious, the enthusiastic, the enfants terrific; the people who know it's today. And right here we'd like to point out just for the record that Miss Gladys Cooper, no longer an ingenue, but a dazzling actress of seventy-two, not only still has the right shape for pants, but literally lives in them at her country house in England and in California....How about that kind of young?

FOR SHOPS, DETAILS ABOUT THE CLOTHES ON THESE TEN PAGES, SEE PAGE 30

BERT STERN

THE WINDBREAKER—
STARTS A NEW LIFE
IN TOWN

BROWN WOOL—
WHEN IT'S GREATER
THAN BLACK



LIZARD—
WHEN IT'S A GOLD COAT

PUFFED WOOL—
NO SLEEVES

GREY FLANNEL—
CHOCOLATE BROWN
KNITTING

CITY SUÈDE—
THIS YEAR'S COATDRESS

CITY SUEDE TWICE–
THE HATS
ARE THE BIG ROMANCE

THE LONG PULL SWEATER—
WITH THE PULL-AWAY NECK



THE LONG PULL—
WITH BLACK LEATHER PANTS

FACTS ABOUT THE CLOTHES ON THE PRECEDING 9 PAGES

THE WINDBREAKER—STARTS A NEW LIFE: Back from the ski slopes and at home now almost anywhere (for instance—as here—topping a grey flannel skirt in town): black nylon parka, polka-dotted in white. By Christian Dior-New York, about $75. Wool skirt by Sloat, about $25. Pigskin-and-jersey gloves by Fuchs. All: Miss Bergdorf of Bergdorf Goodman. Costume, also at Julius Garfinckel; Harzfeld's. Dorothy Gray Coral Splash lipstick and Sheer Velvet eye shadow.

BROWN WOOL—WHEN IT'S GREATER THAN BLACK: Brown with its greatest asset ever—white; here, a white kidskin turban. The curvy cinnamon coat has its own slim cinnamon dress. Costume by Highlight, in a Strong, Hewat fabric of wool, deer hair, and nylon (loomed in America); about $145. Grandoe gloves. Both: Saks Fifth Avenue. Costume, also at Harzfeld's; Frost Bros. Halston hat made to order at Bergdorf Goodman. Fabergé's Van Gogh Sunflower lipstick.

LIZARD—WHEN IT'S A GOLD COAT: The thing for a coat to be is leather—lizard, here. Gilding the lizard for an extra fashion flash: 24-carat gold. Coat by Samuel Robert. Gloves by Superb. Both at Bonwit Teller. Coat, also at Wanamaker's, Phila.; Julius Garfinckel. The matte-finish lipstick: Max Factor's Breezy Peach.

PUFFED WOOL—NO SLEEVES: Also puffed here, the skirt-shape. In one of fleeciest wools ever, a big skirt, a sleeveless tuck-in top, lashed with a twist of snakeskin. By Sloat, of blond Anglo wool loomed in America: skirt, about $55; top, about $40. Colony belt. All: Bergdorf Goodman; Hutzler's; Hudson's; I. Magnin. Mr. John hat. Elizabeth Arden's International lipstick.

GREY FLANNEL—CHOCOLATE-BROWN KNITTING: Brown gets the edge on a soft little grey flannel suit; by Modelia, of Kent wool loomed in America; about $65. At Peck & Peck; Neiman-Marcus; I. Magnin. Kislav kidskin gloves. Lip-colour: Bold Coral, by Cutex.

CITY SUÈDE—THIS YEAR'S COATDRESS: Not since buckskin has leather been so great. Here, a slip-of-suède coatdress, spare and supple as a sweater—and one of the greatest new looks of the season. By Leathermode, of New Zealand skins, Quilon-treated for water repellance; about $85. Fuchs kidskin gloves. Both: Altman's. Coatdress, also at Wanamaker's, Phila.; Rich's; Halle Bros. The lipstick, Du Barry's Quarter to Red.

CITY SUÈDE TWICE—THE HAT'S THE BIG ROMANCE: What goes with leather? More leather, here: a beige suède cardigan tops a widish brown suède skirt. The shirt is off-white Viyella—long-sleeved and brass-buttoned. All by Lady Hathaway. Jacket, about $60; the skirt, about $70; the shirt, about $18. At Lord & Taylor; Hutzler's; I. Magnin. Hat by Yves St. Laurent.

THE LONG-PULL SWEATER—THE PULL-AWAY NECK: A long, lean sweater with slanting barber-pole stripes, wound to the hip over grey pants. The sweater, Orlon Sayelle and mohair, striped in blue, red, black, yellow, and white; by Boepple, about $23. Pants of Du Pont stretch nylon and wool; by Jack Winter, about $15. Both are at Best & Co.; Halle Bros.; I. Magnin. The lip-colour is by Tussy: Flight-Time Red lipstick.

THE LONG PULL—WITH BLACK LEATHER PANTS: The newest way to put together a pants-look: drop a thick, hand-knitted, chartreuse sweater over shiny black kidskin pants. Wool pullover by Famelia, knitted to order in other colours; about $20. Pants, about $50. Both at Saks Fifth Avenue; Neusteters; Frederick & Nelson.

The coiffures on these pages are by Michel Kazan.
For clothes-ideas in shops in other cities, see page 30.

The enfants terrific of fashion

Their pitch is black and white this season, runaway, contrary, zoomy, diverse. Theirs is a decisive voice in fashion that can't be put down. No sentimentality, no diffidence about them, either here, or on the next four pages, or anywhere you meet them.

NEW SWEATER WIT—wide-hemmed, with extra fashion salt for long leggy pants or leotards. Black and white close bulky wool with these *enfant-terrific* details: the wrapped-up head; the shoulder chain handbag of rabbit fur. Sweater by Simonetta, about $80. Leotards by Capezio. The handbag by Greta. All, at Henri Bendel.

PENN







CARDIGAN OF PONY, *left*, a little black and white fur making fashion at a brisk clip this season; worn with a copy of the famous St. Laurent romance-prone hat. The look, one of rangy elegance. Jacket by Betty Carol; junior sizes, about $235. Madcaps hat. Both, at Altman's. Cardigan, also at Bramson's; Frost Bros. Shalimar black kidskin gloves.

THE KART-RACING LOOK, right, zoomy as the tiny-engine kart-cars racing all over Europe and the U.S. Sleek black kidskin pants and sweater, with a pull-away cowl of black knitted wool. A maverick fashion, not everyone's winner, but sensational if you can bring it off. Kidskin sweater, about $55; pants about $55, both by Samuel Robert, at Altman's; Montaldo's; Frost Bros.



THE WHITE PARKA, *left*, of cabled nylon with a lining the colour of caviar, and seal-sleek black stretch ski pants. What we call polar good looks. Hooded parka, about $20; the pants of wool and Helanca nylon, about $40. Both by White Stag, at Lord & Taylor; Burdine's; Frederick & Nelson.

CATLIKE DASH, *right*. This nervy civet-minded sweater is really stencilled rabbit, reverses to its black knitted wool side. The dress, too, is a bit of a prodigy itself, black knitted wool that has a long lease on fashion. Jacket, and dress, by Coleknit; about $175. Wear-Right kidskin gloves. Both at Lord & Taylor. Costume, also at Famous-Barr: Joseph Magnin. Cadoro earrings. Madcaps hat, a black felt copy of the Yves St. Laurent original; at Altman's.



PENN





DÉBUT AT BLENHEIM PALACE

On July 13 at Blenheim, the magnificent stone pile designed by Vanbrugh for England's first Duke of Marlborough, the present Duke and Mr. and Mrs. Edwin Russell of New York were "at home" to about a thousand guests for the début of the Russells' daughter, Serena, granddaughter of the Duke. In the famous Long Library, the same orchestra played that had played at the coming-out party of the débutante's mother, then Lady Sarah Churchill; below it, in the Arcade Room, a "nightclub" was planned by her very young uncle, Lord Charles Churchill (only four years older than his niece). Among the guests who danced in both rooms were thirty young American friends of Miss Russell's, most of whom had flown over especially for the occasion. Above: The Duke of Marlborough and his granddaughter, Serena Russell, at Bleinheim Palace. Miss Russell wore this navy-blue and white costume in the Royal Enclosure at Ascot. Opposite: In the First State Room at Blenheim, Miss Russell wearing her dress for the ball: a wide-skirted, very bare dress by Scaasi in heavy white lace. Above her is a portrait by Carolus-Duran of her great-grandmother, the ninth Duchess, who was the American beauty, Consuelo Vanderbilt. In the foreground: a baroque cradle used for many of the Dukes; tapestries commemorating the first Duke's victories at Blenheim and Malplaquet.

CECIL BEATON

HOW TO MANAGE A WOMAN

BY ABE BURROWS

Editor's note: *Abe Burrows, who has a mind that swings wide, a big open face, and a disarming manner, has a genius for turning a phrase inside out, for understanding frailties. He then belts the frailties. Director and co-author of the musical,* How to Succeed in Business Without Really Trying, *he and the show won the Pulitzer Prize, the Drama Critics' Award, the Tony Award, and, in addition, he was given a personal prize of a ham and an acre of Virginia land by the Barter Theater. His career began as a runner in Wall Street. After he rose to customers' man, he started to write for radio, eventually, among other matters, took on "Duffy's Tavern," and later the CBS television program, "This Is Show Business." He started his Broadway life as co-author of the famous* Guys and Dolls, *collaborated on other musicals and plays, and is now starting his first movie directorship with* Janus. *Born in New York, he lives there with his wife, an anthropologist at the Museum of Natural History. Part of Burrows' fame rests on his lyrics for "The Girl with the Three Blue Eyes."*

I am writing on the assumption that this publication has a large male readership. I know *I* read every issue of this Female Bible. I like to look at the pictures of the girls. . . . I like the articles. . . . Mainly, I'm interested in the new stuff on fashion . . . new hairdos . . . revolutionary eye make-up . . . skin goo. I love all this stuff because it gives me an idea of what my wife is going to look like next year. Many a man looks at the woman he loves and wonders occasionally what's going to happen to those endearing young charms. When I read Vogue, I *know* what's going to happen. It's very comforting. It immunizes me against shock.

Should she show up one morning with a bouffant beehive where her head used to be, or wearing an evening muumuu with beaded snowshoes, I'm never thrown. I've already seen pictures of it. I've already read that This Is The Coming Look! I greet it with the equanimity of a man looking at the first snow of winter. He expects it. A great many other men must have discovered the value of this marvellous future-predicting publication. This piece is addressed to them. However, I feel that women will also find it valuable. A scheme for successfully managing women must be as important to women as a blueprint for the Sovietizing of the world would be to the democratic countries. However, I don't mind letting women see this, even if there is foreknowledge. It's a foolproof plan which can not be defeated. . . .

Now, fellows, first of all, before you can accept this method of mine, you must accept one basic premise. We men are usurpers. "Ladies First" is not just a catch phrase; I believe it is accurate, historically. The theory that woman was created after man is an extremely shaky one. Scientifically, some sort of female (or bisexual) creature must have been first on the scene. We know that the early primitive gods were female. So I think the girls were there first and then we took over. I can quote anthropologists and archaeologists on this, but actually the best proof of the fact that we are usurpers is that I have to write a piece on how to manage a woman. One never has a problem about managing people who are truly lower in standing. If a person really has seniority, all of his relationships fall right into place naturally.

The only time there is a problem of management is when you seize power by force or trickery, and then try to claim Divine Right.

Call me traitor . . . kill me . . . I have a strong hunch that we men did just that. How we ever swung the idea that we were here first and we're the natural bosses is something I dare not even guess at. Maybe a group of dames sold their natural rights to some men for a handful of beads . . . or maybe there was some wild *coup d'état.* Could be that a group of males waited for a day when all the women in the world were in the beauty parlour and took over.

Anyway, men, we are usurpers. You must remember that. As usurpers you must be cautious, clever, brave, and farseeing. The Burrows Method of Managing Women calls for all those qualities in a man.

And now, here it is. I've kept you waiting long enough. I'm going to pass it along to you. A secret that has been given to very few men. Remember, in order for this plan to work, it must be followed exactly with no deviations.

The essence of the Burrows plan—the basic secret—is this: *A woman has to be outsmarted.* She's expecting you to try to manage her. She has all kinds of defenses. So you have to outthink her. And here's how you do it.

The Method should not be wasted on casual dates. It's too powerful and it takes continuity. It should begin when you first get really stuck on a girl and start going with her. Now start managing. First you must immediately see to it that nothing is too good for her. There must be flowers sent after every date. You must take her to any restaurant that she chooses. You must order whatever she likes. You must never leave her cigarette unlit. Car doors must be opened quickly. Hats off in elevators. Never look at another girl when you're with her. All this will put her off guard. Keep behaving this way right up until you get married. Of course, when you get married, you let her pick the time and place. Let her invite whomever she wants and give her complete approval of your own invitation list. Incidentally, if there is any problem about saying the word "obey" in the ceremony, it's easily solved. You say it.

Now you are married and now comes the crucial time. You must keep outsmarting her. Her friends are going to tip her off as to what to expect. "He'll change, you'll see." "No man can be that perfect." "He'll turn into a monster like all of them." Here's where you have to really be sharp-witted. Start off by raving about her cooking. However, if she wants to eat out, don't argue. Eat out. If she spends a lot of money on clothes, smile and tell her it's worth it. If she messes up her checkbook, be amused and tell her she's cute. Never complain about anything. Keep this up for several years. When she tells you you need a bigger house, get a bigger house. If she wants a second car, get a second car. If she smashes up one of the cars, tell her the insurance is ample. Remember, you're still outsmarting her. Right about now is where many men tend to weaken and revert to old methods, such as going out and getting drunk, or breaking the furniture. Don't do that or you will lose everything you've gained. Should you have money problems, it may be very difficult, but you'll have to hang in there. If she needs a new dress for a party, get her a new dress and make your old tuxedo do for you. This will pay off eventually.

By this time you should have her pretty well in hand. Her fears of being managed have been lulled. Now you move in for the final kill. You start to assert yourself. She suggests a trip to Europe and you say no. "No trip to Europe! Absolutely no! We stay home!" If you've done everything properly, she will respond very sweetly, "All right, dear, whatever you say." Now you have her on the ropes. It's time for the big move. You look at her and say, "What the hell, let's go to Europe. It's only money and I know you'll have a ball." This is devastating. She's on the way to becoming your slave. Now make sure you do the European trip right. If you have to borrow money, borrow it. But make sure you go first class. Best hotels. Best restaurants. Clothes from Givenchy. Really lay it on. This makes you the boss.

This method of mine may puzzle you. You may not feel as if you're managing her. You may feel tired, overworked, and abused. You see, this is not a faddish, crash program. This takes several years. Around forty or fifty. But it's my firm belief that at the end of it, you will have accomplished what you've set out to do: Manage a woman.

I must be frank and tell you that this method of mine has not yet been successfully field-tested. Some men have tried it, but have not really completed it. The one weakness so far has been that no man has lived long enough to swing it.

Now there will be a few wives who will never, never respond to the Burrows Method. If you have such a wife—one on whom you've tried the method faithfully without getting any reaction—it's better to give up. Don't push it. Just let her have her way completely. This is not as satisfactory as managing her, but you'll get some peace. If this smacks of appeasement, I'm sorry. You just happen to have a peculiar wife. As I once said a long time ago, "Marriage makes strange bedfellows."



GAMBLING IN LONDON



Le Cercle is a gambling club in Hamilton Place, London Hamilton Place is a peninsula of beautiful old houses at the end of Park Lane; on every side is the wasteland of demolition that is Hyde Park. The only house that offers protection from the roar of the drills is No. 5. Originally it belonged to Baron Leopold de Rothschild who left it to his three sons. They then gave it to the National Trust. For some years the huge house with its magnificent oak stairway and its sunken garden remained empty until bought and turned into a club by John Mills, who came to England from Belgium in 1940 to go into the restaurant and nightclub business. First he converted the ground floor into the restaurant, Les Ambassadeurs, put tables in the garden in the summer, and put the best bands in town into the first-floor nightclub. When the gambling laws were revised last year to legalize chemin de fer, a version of baccarat, he switched the nightclub to the basement and installed Le Cercle in its beautiful room—pale-green walls inlaid with panels of golden silk, the carpets dark red. By far the most successful of the more than one hundred gambling clubs in London, Le Cercle has extraordinary service. The waiters, trained to recognize important clients, bring the right drinks, the right cigars, almost before play begins. Now the sounds are mainly those of chips slithering across green baize and the occasional croak of "Banco," like the cry of a crake in the night.

Games of chemmy, short for chemin de fer, often continue here at either of the two tables until six or seven in the morning. The only difference between English and French play is that in England to take a *canyot* is illegal. (A *canyot* is the five per cent which the house takes of every winning hand in France.) In England, the house may not take an interest, but a set fee must be paid by each player at the table. In fact, the player pays a fee at the start of each shoe—the box in which the cards are held. The price: five pounds or about $15 for a fifty-pound shoe, ten pounds or $28 for a hundred-and-fifty-pound shoe. Who are the *(Continued on page 139)*

The players and spectators during play at a chemin de fer kidney-shaped table: left to right, Viscountess Lambton, John Mills, owner of Le Cercle, the Countess of Wilton, the Marquess of Blandford, Mr. Jeremy Tree, the Marchioness of Blandford, and the Earl of Wilton.

At Le Cercle, the most popular gambling club there, Feliks Topolski sketched the green baize table, some players, and spectators; text by Emma Yorke.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The cat's cradle of nepotic politics in Viet Nam. . . . "The Histomap of History," a five-foot paper ribbon on which are traced four thousand years of civilizations, synchronizing them into geo-historical flow, all put out by Rand McNally. . . . *Men and Decisions* by Lewis L. Strauss, a witty, extraordinary man who hides his wit in this big book about decision-makers—including the author—in Washington, Europe, Asia, Wall Street, and back to Washington, telling enough but not all about his work for four Presidents, and for the Atomic Energy Commission of which he was the Chairman. . . . The new topical impudence, the improvised, new knockabout fun of the three new actors—two men and a girl—at the Bleecker Street coffeehouse with stage, called The Premise.

PEOPLE ARE TALKING ABOUT . . . London's *Photo Finish,* the Peter Ustinov comedy, written and directed by Ustinov who has given himself a fat character, bedridden, eighty years old, and endearingly triumphant as an author who looks back over his life, peopling his study with himself at twenty, forty, and sixty. . . . The rivers of children rushing out of sightseeing buses at the Thomas Jefferson Memorial which looks in summer like an egg in spinach purée. . . . The beguiling Jeanne Moreau trifling along in Truffaut's movie, *Jules and Jim,* in which she boats a *ménage à trois* more or less happily for twenty years, the best of them in Montparnasse in 1907 when she skitters through the streets dressed like Jackie Coogan in *The Kid.* . . . The novel, *The Prize,* by Irving Wallace who has written a hippopotamus of a book, swollen and ugly, but jammed with Nobel Prize information, food, international sex, and roundhouse sentences.

PEOPLE ARE TALKING ABOUT . . . Romy Schneider, a gingery beauty in the new Italian movie, *Boccaccio '70,* in which she makes a Federal case out of cuddling a cat called Matisse, with her co-stars Anita Ekberg who pushes milk from a billboard, and Sophia Loren who, in a cherry-red dress, is put up for raffle at a Tuscan carnival. . . . The sound and light performance of Archibald MacLeish's *The American Bell* at Philadelphia's Independence Hall. . . . The Paris restaurant, Le Bistroquet, near the Louvre where the chefs are young and the small oysters, banked in seaweed, are opened until one in the morning. . . . The boom of building in Athens where marble is so comparatively cheap that the chic material is plastic. . . . The classic, strong brilliance of the photographs of Americans, their land, and their streets, taken in the Thirties by Walker Evans, a man of feeling whose work is now on exhibition at The Museum of Modern Art.

PEOPLE ARE TALKING ABOUT . . . In Paris, the new art gallery, L'Œil, handsome, fresh, devoted without stint to work of any century. . . . The rediscovery of Pert Kelton, a charming fat woman in the blare of the movie, *The Music Man,* stuffed like a pig with wholesome corn. . . . The World Wildlife Fund dinner recently in New York at which the Duke of Edinburgh gave an impassioned but amusing speech on conservation in which he quoted Mark Twain: "Man is the only animal which blushes—or has to." . . . The diverting absurdities of the French comedian, Raymond Devos, who has made *Pupitres* in Paris into a confusion of circus, music hall, and old-fashioned cabaret in which he juggles news, words, and situations, forming something that has no true name in the theatre, but turns out to be, in addition to everything else, a caricature of the man in the street—tactful, human, and nutty.

LYLAH TIFFANY, a valiant, bubbling, enduring woman of eighty-three, has developed two strings to her working bow. She plays the accordion at the back entrance to Carnegie Hall, and she created two years ago the rôle of Great-Great-Granmaw in *All the Way Home,* the play that won the 1961 Pulitzer Prize. Her big hit there was a high cackling laugh of delight, sheer glee that brought applause at each performance. In her street life, she plays "Humoresque," or the "Minute Waltz" and gets paid by friendly pedestrians. Before this double life, Lylah Tiffany had a confused career. Born in Columbus, Ohio, she went to the Chicago Conservatory of Music, married a vaudeville bicycle rider, and joined his act riding a unicycle with a Chihuahua on her head. Later she ran a beauty shop in Mexico City, but returned to entertaining as a pianist in silent movie houses. After *All the Way Home* received telltale grey notices, Mrs. Tiffany told its director, Arthur Penn, "I will cast a spell on it." The play ran. But for Lylah Tiffany, the spell ran out. In a taxi she lost her entire savings. "But I expect to make more money," she said recently, "I haven't shed a tear over that money."

ART KANE





Big change in fashion—hair that leaves a face in the clear



A change in looks that means being the newest kind of beauty now: hair is cleared off the face, smoothed roundly back to a buoyant moulded shape—no teasing, no curl to speak of, no ends poking out. The hair looks strong, vibrant, calmly abundant as though it had been tamed with an effort, and polished as Florentine gold. Both coiffures, here, are propped by hairpieces used in new ways. At the left, a round hair-look using a bouncy tassel of hairpiece, attached at the crown. Hair is smoothed over this, then a section from one back side is twisted round. The hair above has two props—a snakeskin-covered hair buckle at the front, extra adopted hair tucked in close behind it for more thickness. (To use a hairpiece successfully, have your hairdresser do a trial run with instructive commentary; then practise.) Both coiffures by Kenneth of Lilly Daché. The hair buckle, by Colony; at Bonwit Teller.

ART KANE

RESCUE TECHNIQUES FOR PROBLEM SKIN... AT ANY AGE

Time was when the only cure for a problem skin was to outgrow it—a process both dismal and humiliating. Skin eruptions were thought of as a sort of temporary disaster that overtook adolescents; something to be suffered through and—as much as possible—ignored. No more. Today there's a whole barrage of new beauty aids for troubled skin—and there's a whole new way of thinking about it. Clearly realized now: the fact that a problem skin can be any age at all—that most skins, from time to time, have problems. In recent years, some of the best beauty brains in the business have set to work to find out how to help complexions-in-difficulty. Vast programs of research have been launched and now there are all kinds of new skin-rescue techniques, ranging from quick, temporary cover-ups to step-by-step beauty regimes.

Actually, no one knows what causes acne. Some dermatologists think bacteria responsible; others feel that diet may be to blame—or at least may be an aggravating factor. When cosmetic cures don't work, skin should be taken to a dermatologist. Doctors often combine external and internal methods, backing up prescription creams and soaps with vitamins and sometimes antibiotics. For less drastic problems, the cosmetic treatments now buyable run the gamut from creams, cleansers, and soaps to medicated masques and a whole spate of new make-ups with medicated benefits built in—loose and pressed powders, foundations, even lipsticks, that conceal as they heal. Make-up, once considered definitely a hazardous thing to add to problem skin, is now often based on ingredients to treat it.

What do these rescue techniques have in common? Almost all set out to counteract excessive oiliness in the skin and to sooth and heal at the same time. Most have antiseptics to assault bacteria (on the assumption that, whether or not bacteria are the *prime* trouble-makers, they almost certainly do no good). Some have antibiotics in them; however, antibiotics are still controversial cream-ingredients, and it's wisest to consult a doctor before using these. In the face of all this newly available help, what's called for is a bit of caution. Skins are as different as the people inside them. Some skins are allergic to things that others dote on. Some are sensitive and easily irritated. The trick is to go slowly at first and watch out for irritation, and to read instructions carefully. A bit of experimentation may also be necessary; a cream that's one woman's answer may do very little for another. Always important: sufficient sleep, a sensible diet, and thorough cleansing, night and morning or oftener. If complexion problems are strictly localized, it's best to use a localized treatment. Older skins are sometimes oily and troubled in the centre of the face, around the nose and cheeks, and not at the edges, and there's no point in drying out already-dry skin.

One of the best ways to meet a skin problem head on is with a visit—or a series of visits—to a beauty salon. At Helena Rubinstein, treatment for an oily skin starts with a thorough cleansing. Lipstick and eye make-up are creamed away, and the rest of the face is scrubbed with a lotion that's a mild soap-substitute (smoothed on, massaged in, splashed with water, and finally wiped with a hot, wet towel—the heat, very soothing). Next comes massage with a mixture of creams—one that's medicated, another to soothe. After much gentle stroking and kneading, the creams are wiped away with another hot towel, the face is gone over with a blackhead router-outer, and a cool astringent lotion is splashed on to close up the pores. Now a medicated masque is slathered on, and the neck, if it's at all crepey, gets coated with a tingly stimulating masque. Eye pads soaked in something cool and soothing are plopped into place and all the creams and lotions are left to do their work for a soporific twenty minutes. At the end of that time, the masques simply wipe away and the skin is doused again with the astringent lotion. The face feels cool and smooth on top of a neck that's acquired a *(Continued on page 137)*

DAVID BAILEY



Marvellous clothes, these eight pages: beautiful fabrics, extraordinary care to the cut, great inventiveness and purpose in the design. Note, opposite, how the coat collar sits back on the neckline just a bit, just so; gives the neck a certain length, and fragility is the point. Note, too, that the coat is a racy, racketing sort of plaid, and that the dress with it is a delicate little flame of chiffon. Very knowing, this. And very good news for the small-boned, high-waisted, high-bosomed junior figure: all this clothes-excitement comes in sizes—5, 7, 9, 11, 13, 15. Right now those are some of the best odds in American fashion.

Right: Plaid (and dawn) breaking over flame-coloured chiffon. N.B.—a day's worth of wool plaid and an evening's worth of silk chiffon add up to a knockout evening look only when the planning that goes into it is careful to the point of vigilance. Extremely careful planning here; knockout look. The dress has a halter top, full skirt; the coat has a belt across the back—and other fashion appointments through the day. By Junior Accent; about $90. Meyers Make white kidskin gloves. All: Saks Fifth Avenue. Costume: Hutzler's; Julius Garfinckel; Dayton's.

Where the raves are in JUNIOR FIGURES

BRUCE DAVIDSON





Left: The plan, as on the preceding page—and as terrific—wool over silk chiffon. In a plain, pale-green shell of redingote, an even paler green dress—unsleeved, belted with the same sea-green suède that buttons the coat. Costume, by Mr. Mort. Coat, about $55. Dress, about $55. Van Raalte white kidskin gloves. All at Lord & Taylor; Costume, also: Jenny's; Neiman-Marcus.

Right: What to look for in a dress that dazzles? Nothing—no sleeves, no collar, not a fluttery line anywhere. This strict, shining example: an overblouse and skirt in puffed black, gold, and pewter matelassé. By Arkay, in fabric of Mylar, nylon, and silk; about $50. Eisenberg earrings. Both at Miss Bergdorf of Bergdorf Goodman. Dress, also Wm. H. Block; I. Magnin. Both hair bows, from the Lilly Daché Boutique.

BRUCE DAVIDSON

In junior figures



Big checks, bold plaid, one point: taken in proportion, all fashion-systems are go for a junior figure. *Left:* Coat look that doesn't stop with a merely sensational coat. These make it middle-of-the-day—but never middle-of-the-road: white pigskin gloves pulled up under nearly wristbone sleeves; a close leather hat that makes a small, emphatic cameo of a head; three small but serious strands of jewel-caught pearl beads stacked up in the collar line (excellent collar line it is, too—flipped off the neck, elongating). Red-and-white checked coat, by Jacques Heim Jeunes Filles for P.R.L., of wool loomed in America; about $85. At Bonwit Teller; Montaldo's; I. Magnin. Vendôme necklace. Lilly Daché hat. *Right:* Glen plaid suit—succinctly carved cardigan, deeply gathered skirt—in the strong bitey colour that Dijon mustard is famous for. (Good with this mustard: deep red wine—which is the colour of the sleeveless cotton velveteen overblouse that's blanketed under wool plaid here.) by P.R.L.; about $65. Meyers Make brown kidskin gloves. Both: Bonwit Teller. Suit: Wanamaker's, Phila.; I. Magnin. Halston beret made to order at Bergdorf Goodman.

BRUCE DAVIDSON

In junior figures



Where the black-dress raves are in junior figures

Lily Cushing, the beauty in both black-dress situations here, is the daughter of Mr. and Mrs. Alexander Cochran Cushing, a tall, handsome, ski-mad couple from New York who developed—and run—Squaw Valley, the enormously successful year-round resort in California's High Sierras. (Its most famous coup was, of course, being the site of the 1960 Winter Olympics.) Miss Cushing, a reed of a girl with red-blond hair and drifts of pale freckles, considers her fashion personality at the "trying everything" stage. What she's certain of: blue (her eyes are blue), yellow ("It's cheerful"), black ("It's exciting"), and—because she neither has nor craves a great many clothes—simple, decisive lines that can be worn over and over again. With Miss Cushing in these photographs is Eric Franck, a young Belgian of international charm, and equally rangy plans. He is one of the three producers of *Black Nativity*, the Langston Hughes song-play now touring Europe after a stretch off-Broadway, a turn at the Spoleto Festival, and a televising in London. He is, as well, up to his eyebrows in plans for Renaissance House, the proposed cache of theatres, restaurants, studios, classrooms, and dormitories which will be carved out of Greenwich Village's Mills Hotel—a fine old shambles of a building, with basically beautiful bones. *Left:* Little-evening dress of puffed black matelassé hedged with flat scallops. By Jacques Heim Jeunes Filles, of rayon and acetate; $40. Long, beady earrings: Brania. Both: Bonwit Teller. Dawnelle kidskin gloves. Both coiffures: Kenneth of Lilly Daché. *Right:* The plainest dress in the room (plain, as in just plain sensational). Black silk gros de Londres, belted with a wide stripe of orange silk. This—it comes with a bolero of nylon-silk-and-Mylar brocade—by Pab; about $110. Saks Fifth Avenue; Rich's; Halle Bros.; Dayton's. The long black kidskin gloves, by Kislav. For junior clothes-ideas in shops in other cities, see page 30.

BRUCE DAVIDSON

At the Venice Biennale, Louise Nevelson, a handsome woman just in her sixties, has the opening rooms for her superb constructions. There New York's Museum of Modern Art has installed, among her works, twelve massed walls, called Cathedrals. Their special satisfaction lies in the power of her proportion and order. She shifts space, composing walls in three separate, and never mixed colours: black, white, and gold.

A tall, fierce-eyed woman of passionate force, Louise Nevelson lives in New York where she works in twenty studios, placed in two houses, one store, and an ex-pizzeria. No tables, no chairs, no desks, every studio contains buckets of paint, handsaws, hammers, nails, furniture legs, scrolls, cornices, knobs, and raw lumber often sent by friends, furniture makers, and admirers. Of her studios, the painter, Georges Mathieu, said: "One finds thousands of closets, thousands of cupboards, of chests, of coffins, of boxes, thousands of Nevelsons."

She grew up in Rockland, Maine, where her family was in the lumber business, and still talks like a Maine country girl of her bitter struggles. "I dismiss the world of culture. I am not sweet about blind idiots." She is, however, a sentimentalist, keeping, in plastic cases, linens embroidered by her Ukrainian mother. She also collects African masks, pre-Columbian figures, and other painters' paintings, especially those of the New York Impressionist, Louis Eilshemius. When preparing an exhibition, she may work for two months without leaving her studios.

LOUISE NEVELSON WITH CATHEDRAL ONE

She then gets up at six to build compartments, pyramiding, composing them into walls. "Listen, dear," she said, "if you want an empire you have to build it." Nevelson has. Her walls, her boxes, her hanging columns, stand in museums throughout this country as well as in Venezuela and Argentina, in private collections in France, Germany, and the United States. Two men who never met her praised her in other than their usual mediums; the American painter, Bob Indiana, took to sculpture for his "Homage to Nevelson," while the French sculptor, Jean Arp, took to poetry, ". . . The monster bibelots of Louise Nevelson walk in an immense universe dimmed by the night of twilight . . ."

DAN BUDNICK





MRS. HUGO GOUTHIER

The wife of the Brazilian Ambassador to Italy, Mrs. Hugo Gouthier made an incisive fashion imprint on a recent visit to New York, when she wore—in the spirit of dramatic modern authority in which it was conceived—this unfitted long jet and white dress, by the Italian couturier Forquet. A drift of white crêpe closes over a black sheath, but almost never touches the body



MRS. WALTHER MOREIRA SALLES

BERT STERN

Mrs. Walther Moreira Salles, the wife of the Brazilian Finance Minister, knows the eloquence of black and white and what excitement can overtake as plain-bread a fashion idea as the skirt and sweater in the hands of a designer of strong imagination. In this case, the designer is Sarmi: the pullover of coiled white ermine; the skirt, actually that of a long Empire black crêpe dress.



Suits for the first of the small (smart) spenders

However fast the pace, the living is easy, the looking is good in five little suits for town—two here, three on the following pages. All of them are neat young naturals for a life on the go. Jackets are hipbone length; one fitted lightly, the others not at all. None of the skirts is narrow. And, blouses not being the least of a suit look, four of the suits come with tops made especially for them. These are the suits for the daylife of the young woman who is busy but unharassed, casual but aware of detail. She likes low-heeled shoes, handsome silk shirts, turtlenecked sweaters, white pigskin or black glacé kidskin gloves; and suits like these. For clothes-ideas in shops in other cities, please turn to page 30.

Opposite page: Double-breasted suit of off-white ottoman wool with a diagonal weave. The blouse to wear with it, black silk broadcloth with long sleeves. Both by Evan-Picone. Suit, about $70; blouse, about $15. Marvella earrings. All, Lord & Taylor. Costume: Dayton's; I. Magnin.

At the right: Brown-and-white wool tweed suit with a cutaway jacket, flared skirt. By Pendleton. About $40. Worn here with a turtlenecked sweater. At Wallach's; Hudson's.



JÉRÔME DUCROT



Three more that are ready for on-the-go living—the young suits in motion at the left and right. *This page:* Suit of brown, black, and white wool tweed with a short version of the pea jacket coat buttoned with tortoise-shell. The blouse, off-white jersey. By Robert Sloan; suit of Berroco tweed. Jacket, about $40; skirt, about $25; blouse, about $15. Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Hudson's. *Opposite page, near right:* Black and white hound's-tooth checked wool suit. Under the slightly carved jacket, a sleeveless curry-coloured cotton velveteen blouse —smooth contrast to the textured wool. Both by Mr. Gee. Suit of Einiger wool, loomed in America. Jacket, about $40; the skirt, about $30. The blouse, about $17. Bloomingdale's; Famous-Barr. The shoes are by Fashion Craft. *Far right:* Cardigan suit of grey wool; oatmeal-coloured long-sleeved sweater of Orlon and wool. By Koret of California. The jacket, about $17; skirt, about $15; sweater, about $10. All at Bloomingdale's; Meier & Frank.

Suits for the first of the small (smart) spenders

JÉRÔME DUCROT



The Young Unlovables

Somehow I have the feeling that most of us don't know that things are sliding until they have already slidden. I am dead certain that more than one ancient Roman was lying by his pool, unaware that the Decline was on, when a slave came by with a message on a silver salver that the Fall had taken place. Ever since then, groups of the articulate have been deploring the decline of manners in their particular era. It's going on right now. As a matter of fact, it's been one of my hobbies. But it's becoming increasingly clear to me that we haven't been viewing it with half enough alarm. I am now convinced that it is no longer a Decline, it is a Fall. Of course a few of the Fallen are still going around, like Pavlov's dog, exhibiting reflex actions of courtesy, grace of expression, tact, consideration, thoughtfulness. Sad, too, because all that's not lovable any longer. As a medium of social exchange, it's pure Confederate money. Should we, as the old ballad advises, "leave them lying in the bracken, leave them lying where they fell"?

Probably. But recently, raising myself on my elbow, I heard stirrings of the First Law of Nature. The pipes started calling to me the moment that the Young Unlovables swept out of my morning paper in their "arrogant little dresses." I was not instantly drawn to them, but I was terribly curious. Who? What? How? Could there be some other interpretation for that adjective? The Concise Oxford Dictionary answered me concisely: overbearing; presumptuous; haughty. Anyway, haughty has a fine eighteenth-century sound. Hungry for more, I stayed with the papers and found more: these new Lovables are really real, and they've had a wonderful press. I gathered (I had not yet seen one and I was sorry because I was enjoying them so much in black and white) that they are a group of young (sic) cosmopolitans who operate in a very rarefied atmosphere, have had all the advantages, wear divinely expensive clothes, waterhole at certain restaurants and nightclubs, go to big parties, give big parties (their Leader—oh yes, they have a Leader—explains "it can be so wonderfully private at great big parties").

It was during the year's round of Grand Parties that they went into their Ascendency. Up until then they seemed a movement without a cause, the Couldn't-Care-Less Cult, but still they appeared to be a going concern. The dynamics escaped me until one disenchanted evening, the pattern of the Young Unlovables came clear. I am told by more consistent ballgoers that I was slow to tumble, that whenever Beauty and Chivalry gather for sweet charity in the ballroom of a Grand Hotel, this is the new par for the course. The Old Guard, making no special gesture toward chic, appear first at the usual conventional hour. By the middle of dinner, the Establishment, handsome and sometimes recklessly unchic. Much much later, with dinner fading to an end—the Young Unlovables, smashingly dressed, smugly all new, calmly unaware of any glow but their own. They sweep in as if to fill a vacuum. A dashing demonstration of the killer instinct, and one that bears looking at.

Wow, you bet. But just *watch?* Just sit there, chicken, rattling our drinks, picking at our food, counting our diamonds. No, it strikes me that Operation Overdog is too instructive and inspirational for that. If our eyes can stand the dazzle, shouldn't we look a little more closely? Perhaps these Young Unlovables are less a Total Phenomenon and more a truly eclectic movement, rejecting certain concepts and borrowing freely from various sources. They have taken nothing from the Angry Young Men (anger is pinpointed, arrogance wholesale); nothing from the members of "Ban the Bomb," who, though also dynamically on the move, have a stated objective; nothing from the writings of E. M. Forster who said, "I believe in aristocracy—though—if that is the right word and if a democrat can use it. Not an aristocracy of power based upon rank and influence, but an aristocracy of the sensitive, the considerate and the plucky." They have taken something perhaps from Political History—Les Incroyables, the Know-Nothings. (Stop, am I being crudely rude? No, just drawing on my own new mystique: Ask not what civility can do for you. Ask only what you can do to civility.) They have picked certain things from Literature; obviously they are

BY REBECCA WARFIELD

students, though not very profound ones, of Mr. Stephen Potter. I feel, too, that they must know a book that is also a favourite of mine—an Edwardian collection of verse, called *Ruthless Rhymes from Heartless Homes* (sample poem: "Little Willie choked his sister. She was dead before they missed her. Willie's always up to tricks. Isn't he cute? He's only six.") And from the Business Field, don't they owe something to that salesman, that waiter that we are all familiar with who, though he has taken a Vow of Insolence, is in remarkably high standing with his firm? In Philosophy, wouldn't you say it has to be Coué: every day in every way, I am getting better and better?

This spectacle of mushrooming self-confidence I find not a static marvel but wildly contagious. I'm not only with it. I've got it. It's the wonderful Will to Win, not the old pitiful attempt to be winsome. I am handing in my resignation from all the ties that bound me, getting out from under those tiresome burdens of common courtesy my family spent so many years of unremitting effort trying to impose. I always found them hard to practise and it only took a moment to revert to the primaeval ooze. I feel primitively exuberant now. A whole new, devastating harm of manner wasn't difficult to develop either, now that I've given up saying "I'm impossible in the morning until I've had my coffee." I just don't take that coffee break.

Decisions are fewer too. If you demand of yourself "Now, what's the right thing to say? What ought I to do?" then you have problems. On the other hand, if you just ask "What's hurtful? What oughtn't I do?" the answers are ridiculously easy. I am genuinely unaware now that anyone else exists; it's a new kind of conformity. I don't Adjust to the Group; they just better adjust to me.

Oh and my clothes, they're immensely important. You can't be unlovable and dowdy. Or if you do, that's a whole Other Thing. The daughter of a thousand earls can be overbearing while mucking around in old tweeds. I'm not risking it. I'm ordering masses of marvellous things in a special sulky fashion idiom, not counting the cost, just planning to be haughty with the billing department when the matter comes up. Or I may even be able to pay for them with a new business endeavour I have in mind.

On my corner there is an establishment with the foolishly pleasant name of Smilen Foods. I am going to start another on the opposite side of the street, to be called Frownen Foods—Just Try to Get Service. It ought to be a gold mine, even if I can't staff it ideally, as I should, with Young Unlovables.

These Young Unlovables have, indubitably, got on to a Good Thing. But I'm afraid the future may get rather tricky. This sort of cult could catch on like measles, become nationwide, worldwide, and then it wouldn't be exclusive any more. It has to be exclusive. The first move I propose is that certain Young Unlovables start being unlovable to other Young Unlovables and form a Key Club *inside* the Key Club. If that doesn't work and the gospel spreads too far, they'll have to take more active measures. It's a fundamental fact of life that you can't be Overdog unless there are Underdogs to overdog it over. So when it becomes absolutely necessary, I suggest they start beating the bushes for recruits to a reverse trend. They might hire Public Relations experts to work up some slogan like "Walk on the Mild Side," "If You're Ruder Now but Enjoying It Less, Why Don't You Change to Manners," or "Politeness Pays" and actually *pay*, because it certainly hasn't been giving a living wage lately. Or—but I can't think of any more; it's too hard and I'm on Unlovable Easy Street now.

However, it wasn't at all hard to write a script for an imaginary dialogue that could take place when some Young Unlovable discovers that I have elected myself to their geriatric branch, The Agèd Unlovables, and points out that I'm not welcome. I will answer, fluently not trying to be clever, "What makes you think I *want* to be wanted? Who are you anyway, some kind of a nut or something?" And I will exit humming the chorus from my primitive new theme song, "Sneering in the Rain," made all the more authoritative by the fact that I can't carry a tune.





Mix lightly the contents of these four pages, and you'll have this—a young wardrobe, small but powerful, that can take you from beagling in the country to lunch or cocktails in town, simply by juggling a few of the ingredients. It's all based on an easy-moving colour plan: several creamy off-whites with dark brown.

Left: The dark-brown coat around which this wardrobe revolves—a real "crash coat" that could be, if necessary, the *only* winter coat in a wardrobe. Nubby solid-brown wool tweed, semi-fitted, collared. By Bardley, $90. Kidskin gloves by Kislav.

Far left: Off-white worsted dress that slides creamily under the brown coat—and shares its faculty of looking right anywhere. In two parts: a scoop-necked top, skirt with a wide waistband (more about this, next page). By Bardley, in worsted crêpe; $50. Scaasi earrings. Everything here at Best & Co. Sunglasses at Lugene.

Concentrated wardrobe: seven-part plan

JÉRÔME DUCROT



Left: Though it's on the fence at the moment, there's nothing wishy-washy about this outfit. White turtleneck sweater, of fine-gauge Merino wool, with a neck long enough for a swan—long enough, in fact, to turn into a hood; $9. Short, bulky wool cardigan in burnt orange, front-zipped; $13. (Another day, either or both of these sweaters could join the off-white wool skirt on page 112.) Grey wool flannel pants that ride low on the hips, give a long line; $13. All, by Majestic. Echo silk scarf. Monaco sunglasses. *Left, below:* Off-white wool-and-mohair shift, for the country—good with the brown tweed coat on page 113. Cap sleeves; tie belt to add if you like. By Nantucket Naturals; $50. Bergère earrings. *Facing page:* Off-white dress for late-day, in the city—to wear with short white gloves, a black glacé kid hair bow, and—again—the go-everywhere brown coat. White silk-and-worsted, with an apron overskirt; three small bows at each side. By Leonard Arkin, of Staron fabric; $100. Laguna necklaces. Everything here, at Best & Co. Blanket-plaid boots by Capezio.



Concentrated wardrobe—ready mix

JÉRÔME DUCROT





New chemistry for chic—almost alchemy, because the new laboratory-produced furs are turning their backs more and more away from the imitation of real beasts, and moving toward exciting, abstract, authoritative skins of their own. Here and on the next pages, some of the best of the season's chemically-made chic.

Left: Wild, shaggy sweater with long craney neck—its habitat, mountain slopes and deep country; its colour, a mixture of snow and black bark. Shown outdoors with black leather scarf and pants. Sweater of Dynel and Verel (Glenoit fabric) by Modelia, about $50. Black stretch pants (rayon and Helanca nylon) by Mister Pants. Black kidskin scarf; black cashmere gloves by Hansen. All at Miss Bergdorf of Bergdorf Goodman. The sweater, also: Neiman-Marcus; I. Magnin.

Right: New dash and bite for the poplin raincoat; the clean cut energized by a fuzzy, warm, wine-red lining, about half an inch of plush. Shown here with jodhpurs. Beige coat by March & Mendl in Springmaid cotton; Sherpa lining of Creslan; about $25 at Best & Co.; Joseph Magnin. Jodhpurs and the riding bowler, at Miller's. The boots by Pappagallo.

New chemistry for chic: fibres that put the bite in fashion now

FAURER







Above: More fashion chemistry—long fringy white swoose, used as a feathery lining for a dusky green suède jacket-and-pants suit. Costume by Samuel Robert, of suède and white Dynel (fabric by Borg). Coat about $160, pants, $55, at Bonwit Teller. *Left:* Leather-bound chic, a look of polar attraction, composed of these elements: suit of cushy but unbulky black fabric, somewhere between velvet and sealskin, with a leather-bound, above-the-knees skirt; the Tibetan jacket, leather-bound and toggled; leather boots, hood. Suit by Bonnie Cashin, of Acrilan (fabric by Borg), about $110 at Bonwit Teller. The boots are by Golo. *Below:* Plushy pea-jacket of curled dense-pile fabric, mustard-coloured, fastened with wooden buttons. By Modelia, of Acele acetate. About $45, at Lord & Taylor. *Right:* Short clipped grey coat, close and silken, with a spare figure, belted in back. Coat by Modelia, of Dynel and mohair (Sidney Blumenthal fabric), about $100. Saks Fifth Avenue; Hutzler's; Battelstein's.



New chemistry for chic

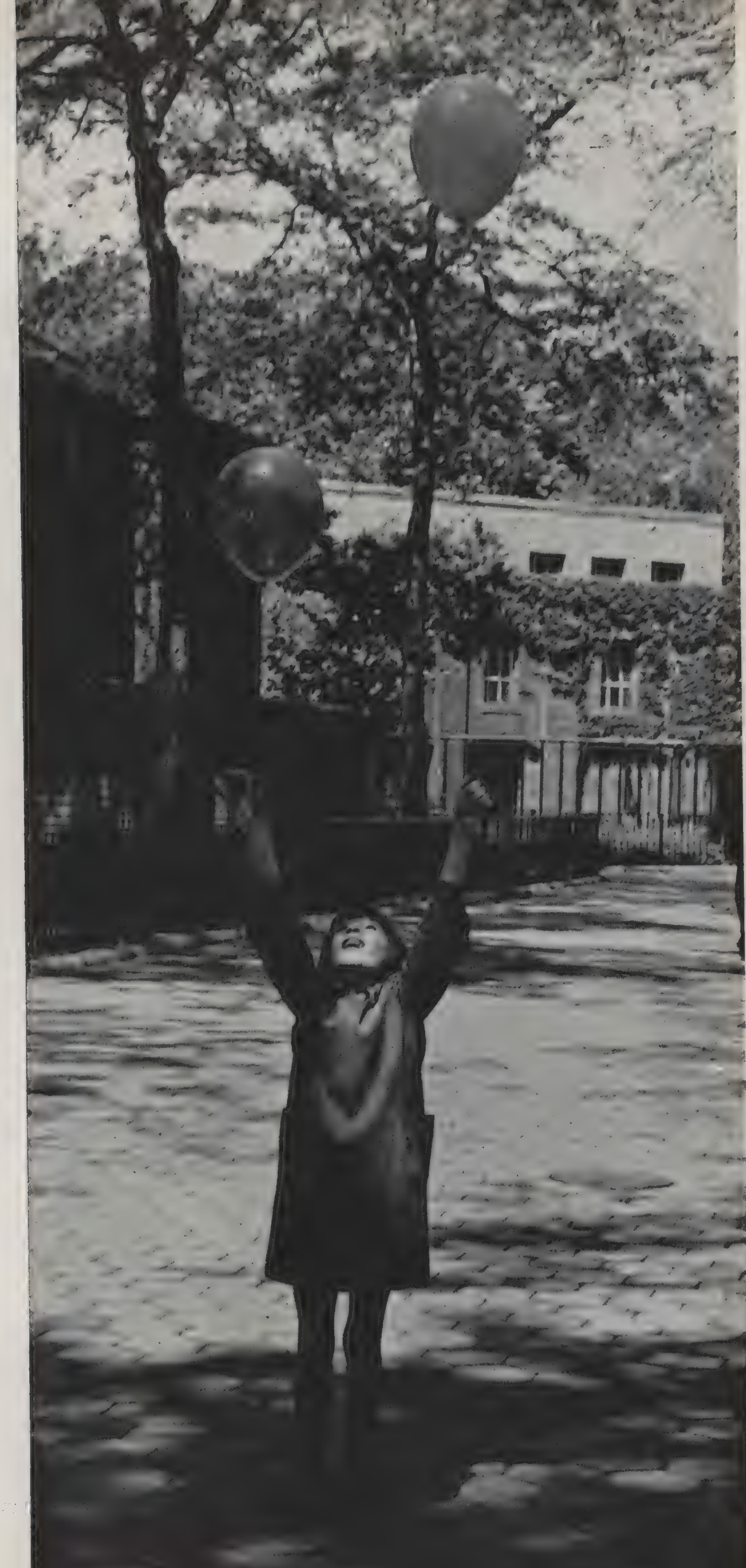


Suit and associates



What to wear with what still counts. More current query: what to wear under it? The answer for one suit is here, and the idea is fairly nonstop—variations apply to most suits and dresses. This suit has a jersey blouse; the brassière is deliberately shaped for wearing under soft fabrics. Pettilegs, slim half-slip substitute, are pretty and walkable, wearable under almost any skirt shape, and currently the favourite lingerie of young girls and models —two factions famous for knowledge of the fashion score. The suit and its inner life are both in shades of red. *Above:* Coral red is the colour of the sub-suit costume. The brassière is supple and subtle of shape (no bones; elastic only in back and shoulder straps), has a Botticelli lift, a wide, low neckline. Pettilegs, smoother, newer than a half-slip, rippled with three rows of lace. Both by Vanity Fair, in tricot of Du Pont nylon, the brassière lined with marquisette. Brassière, about $4; pettilegs, about $5. At Bloomingdale's; Woodward & Lothrop; Jordan Marsh, Miami. *Opposite page:* The suit, a swath-cutting three-part plot with an unmistakably autumn dateline. The waist-length jacket and A-shaped skirt are of red and blue (mostly red) wool tweed. The sleeveless blouse is navy-blue wool jersey. Both by L'Amerique, in junior sizes. Suit and blouse, about $70. Black kidskin gloves by Kislav. Both at Best & Co. Suit, also at Harzfeld's; Sakowitz. The hat, a high-crowned black velvet roller by Hattie Carnegie.

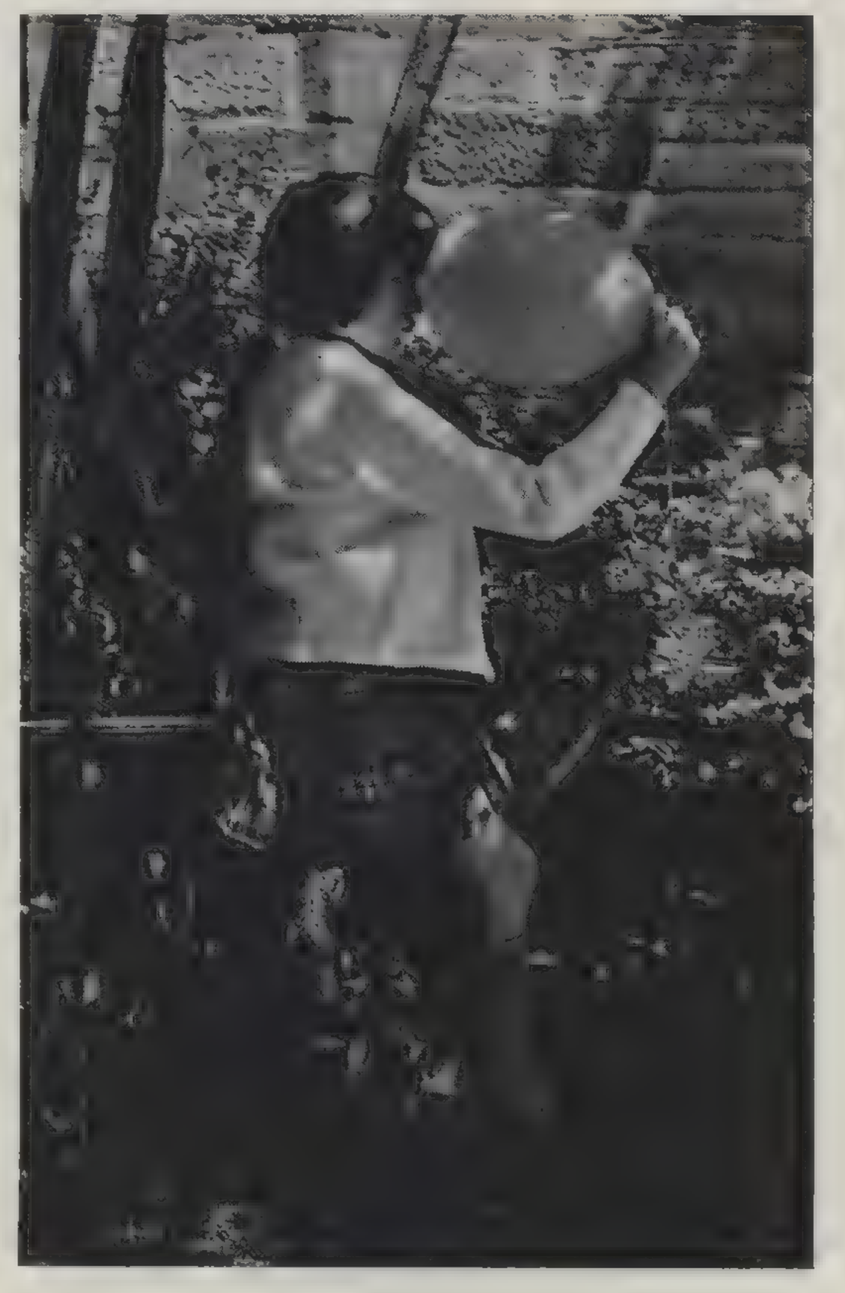




Mary Badham, small star from Alabama, the lead in "To Kill a Mocking Bird"; in clothes for school

Mary Badham, a nine-year-old from Birmingham, Alabama, will make her first professional appearance in *To Kill a Mocking Bird*, Universal-International's movie of the novel by Harper Lee. Mary plays Scout, daughter of Atticus, played by Gregory Peck. To cast Scout, Universal's New York casting director, Alice Boatwright, toured the South; when she reached Birmingham she had seen twenty-four-hundred children, but had not found Scout when a friend introduced her to Mary. "How old are you?" asked Miss Boatwright. "Nine," Mary answered. Miss Boatwright: "You look eight." Mary: "So would you if you drank as much coffee as I do." Miss Boatwright said later, "I knew then I had found the right girl." The screen test proved her right, and although four hundred more little girls were seen before the final decision was made, Mary got the star dressing room. To Mary's parents, General and Mrs. Henry L. Badham, Jr., the idea of their daughter's suddenly becoming a movie actress seemed out of the question, but they both decided she could take stardom in her stride.





Opposite page: Grey jumper with big patch pockets, worn here over what looks like a blouse, is really a straight dress that can be worn by itself. The jumper is of Arnel-and-rayon worsted, the dress of curry and black Tattersall-checked Dan River cotton gingham. Both by Little Women. About $13. At Saks Fifth Avenue; Julius Garfinckel; Harzfeld's. *This page, upper right:* Tailored long-sleeved shirt to wear with a skirt to school, with pants for riding. By Ship 'n Shore of curry-coloured cotton chambray. $3. At Macy's. *Lower right:* Sweater and skirt, both washable. The sweater, a cardigan of white Orlon by Regal; about $8. The skirt, pleated camel-coloured, grey, black, and red plaid wool-and-nylon. By Oxford; about $7. Light grey knee socks by Bonnie Doon. Sweater, skirt, and socks at Bloomingdale's.

Small star from Alabama

Calm, friendly, and (a real test of nine-year-old norms) mainly interested in horses, she appears unruffled by the kliegs. This summer she is at camp in North Carolina, and next month she will go back to school wearing clothes very much like the ones here and on the previous pages. Mary Badham is small, slender, has shiny straight brown hair, cut short, and attractive, rather long blue eyes. Her own personality has a jot of the character she plays in *To Kill a Mocking Bird,* the book that won the 1960 Pulitzer Prize, soon to be published in five languages; when the film opens in December of this year, Mary will be well entrenched in the fifth grade. While she was making the picture she was tutored on the set so that she could keep up with her class and return to it this autumn. When she goes back to school in Birmingham in September she is likely to look the way she does in the photographs at the right. All the clothes on these four pages come in sizes 7-14.





This page, upper right: Beige all-weather coat of Dacron and cotton treated with Scotchgard. It's a raincoat for now and next spring; has a lining of Orlon to zip in for the winter. The crew hat comes with it. By Oxford, of Klopman fabric. About $23. At Bloomingdale's; Woodward & Lothrop. *Lower right:* For the first months of school—all year round in the South—a brown cotton jumper trimmed with white stitching. The blouse is of white cotton broadcloth. In the summer the jumper can be worn by itself. Both are by Youngland. About $9. Both, at Bonwit Teller; Halle Bros. *Opposite page:* A school dress that might be worn to Sunday lunch: blue, grey, and red plaid of Orlon and Avisco rayon (looks like wool, is washable) with white cotton collar and cuffs, black belt. A U. S. Royal fabric. About $17. By Helen Lee of Saks Fifth Avenue. Dress, also at Neiman-Marcus.



VOGUE'S FASHIONS IN LIVING



Mrs. Cleve Gray, a young woman in charge of a number of full lives, several of them her own: how she lives, works, dresses, entertains— and makes time to enjoy every moment of it.

Two Golden Retrievers, one Irish Setter, and their long, lean, honey-haired owner, Mrs. Cleve Gray, came out of the Connecticut farmhouse to greet us. Behind Mrs. Gray, a Siamese cat said hello in a way that made one think one had just stepped on him. Mrs. Gray assured us one had not. In front of Mrs. Gray, a great, tree-sized Calder mobile, its royal-blue, orange, and black shapes shifting in the summer wind, announced that this was no ordinary 1799 house.

It *was* a 1799 house—that fact was cut deep in the lintel over the front door. But to the house's weathered charms its present young owners had added certain quite this-year marks of their own: among them Mrs. Gray's dark-eyed, grave good looks.

What drew us to the foothills of the Berkshires and "Graystones," which is what the Grays call the mainly-gray-stone house was our interest in Mrs. Gray as a woman of action. I.E.: With a modicum of help she housekeeps her rangy farmstead, which brims both with history and modern painting. . . . With no help at all she cooks and administers three meals a day to Mr. Gray, two very small Grays (for how small, see photograph below), two nón-cooking servants, and her eclectic assortment of dogs and cats. . . . With only itinerant assistance, such as the sheep who come in May to keep one pasture neatly grazed (and wind up in the freezer in winter), she tends a collection of lawns, orchards, and gardens that all come off looking like "Burbank was here.". . . She entertains frequently and apparently without effort, serving some notable food. . . . She acts as Book Editor for *Art in America,* a quarterly for which she quarterly writes an assemblage of thoughtful book reviews. . . . She regularly takes a 10:30 A.M. walk from her house to her studio. a converted car shed where she paints until 12:30, then returns after lunch for another two-hour session. *(More, on next page)*

FRANCES MCLAUGHLIN-GILL





The Grays with Luke and Thaddeus



Behind the house, a Calder mobile



In her studio, Mrs. Gray and Thaddeus



In his studio, Mr. Gray and Thaddeus

At the end of the house, a woodshed



GRIGSBY

THE NUMEROUS LIVES OF MRS. CLEVE GRAY *continued*

Although her painting is among her most savoured joys, Mrs. Gray is quick to say that she is not primarily an artist, that the only professional painter in the family is her husband. At Mr. Gray's spring show at New York's Staempfli Gallery, private collectors and museums admired the evidence of his growth and bought every one of his abstract landscape paintings. One critic mentioned "his development of an individual style in which the persistent influence of Jacques Villon has at last been sloughed off." (Mr. Gray was a student of Villon.) Where Mr. Gray develops his style and "sloughs off" the Villon influence is in his own studio, a converted hayloft across the way from Mrs. Gray's studio. In the photograph on page 126, Mrs. Gray is photographed in that studio in front of three paintings by her husband, who is not only a painter but a literate commentator on contemporary art.

Occupied as the Cleve Grays are with things of the mind and the canvas and the soil, their most serious concern is their children, the oldest of whom, Thaddeus, has not yet hit three. Both Luke and Thaddeus have contemporary paintings in their nurseries—"to start moulding their tastes young," Mrs. Gray said. Thaddeus visits New York galleries and the Guggenheim with his mother and, at the farm, has a daily luncheon date with her; for the entrée he prefers a spaghetti soufflé (recipe for this, macaroni covered with a beaten mix of egg, milk, and cheese) served in a pumpkin-coloured pottery bowl.

A LEXICON OF THE GRAYS' DAILY LIVING: Here, arranged alphabetically, are some of the techniques, the attacks, the philosophies that enable Mrs. Gray to proceed so enviably through a number of full lives. CLOTHES: "In the country, I concentrate on easy things, well-kept pants, good sweaters." (What's seen on these pages along those lines: Page 126—black wool pants; the top is a ten-year-old Patou Boutique sweater with a white rib-knitted cotton collar. This page—top snapshot—turquoise cotton pullover with cowl neck. Same page, third down photograph in studio: a surgical smock purchased at a medical supply house. Page 130—third photograph down—"A shaggy, comfortable sweater, blue"; on her head, a chiffon scarf for walking—"Can't stand hair in my face.") Of her seven-year-old Chanel suit shown on page 129: "Each year I wear it with greater joy than ever." In her Harvey Berin white sheath with embroidered top, she was photographed (on page 131) at a New York dinner party. Something she likes to put on when she's the least bit tired is the Dynasty at-home dress in which she is photographed on page 127 with her two babies—"my elegant bathrobe" she calls it, because the dress ties so easily. Page 131—far lower right—a dress Mrs. Gray just bought for her this-summer trip to Europe—a jersey by Pucci that folds like a handkerchief. "I don't own a little black dress." *(Continued on next page)*

FRANCES MCLAUGHLIN-GILL





In the library, contemporary paintings



In the living room, plants in a trough



In sweater, turquoise pants, Mrs. Gray



In the colonial dining room, modern art

THE NUMEROUS LIVES OF MRS. CLEVE GRAY *continued*

COOKING: When she was single, Mrs. Gray had a dazzling repertoire consisting of good Stroganoff followed by great zabaglione. After her marriage, her husband, "a marvellous cook," taught her the basic things, taught her so well that he cooks now only every year or two. One of her cooking rules: good vermouth or sherry can save almost anything. Another rule: a good canned soup makes a good fast sauce; for instance, Campbell's Cheddar Cheese Soup for interesting creamed eggs.

DAILY SCHEDULE: "We stay up late, get up late." What Mrs. Gray considers late (8:30 A.M. to 9:00 A.M.) would be considered unnervingly early to some stay-up-laters. 10:30—Both Grays to their respective studios for painting, leaving the children with Angela, their South American baby-sitter. 12:30—Mrs. Gray back to house to prepare the children's lunch, pre-prepare family dinner or party food for freezer while Thaddeus draws on the big kitchen blackboard and Luke plays in the kitchen playpen. 1:30—Mr. and Mrs. Gray have lunch in a many-windowed breakfast corner, with a fine view of fields and barns. 2:30—Both Grays back to studios. 5:30—To a meadow across the road from the house, where the Grays swim in their long green pool and Thaddeus wades in his own turquoise plastic pool. 7:00—The Children's Hour—reading to Thaddeus, right now Edward Lear. 8:00—Dinner, if alone. 8:30—Dinner, if guests. After dinner, reading. (Note: For the book reviews Mrs. Gray does every three months for *Art in America*, she stops painting for two weeks, spends what would be painting time in her study, writing.)

DIET: Mrs. Gray doesn't. Her explanation of how she maintains the five feet ten inches of her at a neat 120 pounds is "I swerve towards a rabbitsy diet, vegetables, salads, that sort of thing." Both Grays avoid butter, salt, and rich foods mainly because they don't happen to like them.

ENTERTAINING: Mrs. Gray does, imaginatively. Her menus are not planned too long ahead; indeed, they veer solidly toward what looks good that morning in the garden. Here are three she likes.

Midweek dinner for 4, mainly cooked in the living room fireplace while drinks are served. *Main course:* Herbed lamb chops, 2½″ chops, most of the fat removed, pounded with home-grown rosemary ahead of time, sprinkled with fresh-ground Tellicherry pepper, broiled four minutes on each side close to the coals; Idaho potatoes, baked forty minutes in the oven, ten minutes in hot ashes in the fireplace; purée of beet greens, simmered with olive oil, puréed, and mixed with Béchamel sauce; dandelion salad, baby dandelion leaves, picked, in the spring, from the lawn, with olive oil and lemon juice dressing, Tellicherry pepper. *Dessert:* Soufflé omelette, done on top of the stove with dark rum and sugar.

Friday night dinner for 6. *Hors d'œuvres:* Pressed caviar in equal parts with cottage cheese and a dash of lemon juice. *First course:* Straciatella, consommé with beaten egg and Parmesan cheese. *Main course:* Baked stuffed striped bass *en papillote*, baked in buttered foil with a stuffing of fresh-

In the kitchen playpen, Luke



GRIGSBY

FRANCES MCLAUGHLIN-GILL







The swimming pool, long and green

chopped mushrooms, lots of fresh-chopped parsley, and dry vermouth; boiled new potatoes, with parsley and butter; steamed string beans, with yogurt and fresh-chopped dill. *Dessert:* Rhubarb strawberry mould, made with orange juice, sugar, gelatin, and cream in a melon mould.

Saturday night dinner for 8 or 10. *Hors d'œuvres:* Mashed baked eggplant seasoned with ground Tellicherry pepper, olive oil, lemon juice, served on paper-thin "Ideal" Norwegian crackers. *First course:* Sorrel soup, her favourite, made from sorrel she grows ("it's so hard to buy"), washed, blended with onion, butter, flour, milk, cream, yolks of egg. *Main course:* Gigot marinée, a leg of lamb marinated three days in an earthenware crock with Almadén Mountain Red Wine, water, bouquet garni; barley with parsley butter; braised fennel. *Dessert:* Cold sherry soufflé, made with Almadén Solera.

When dinner doesn't take place on the terrace, it does in the colonial dining room, at a ten-foot long green-marble-covered trestle table (the "marble" is really vinyl tile squares that Mr. Gray originally bought for the floor), set with Meissen and surrounded by maple ladderback chairs that were in the house many years before the Grays were.

When the Grays have dinner alone in the summer, they share a bottle of red wine and dine simply on trays.

EXERCISE: Mrs. Gray does, but, except for summer swimming and a five-minute shoulder stand she does outdoors at the end of each day, she takes little time out to do it. Mainly she likes to walk around their some two hundred acres, bringing back, often, wild flowers for the garden.

GARDENING: "One can't manicure a big place like this." Mrs. Gray aims for things that spread easily, fills her cutting garden with pale-blue, sprawling forget-me-nots, long-spurred columbines, pink perennial bleeding hearts, wild flowers that multiply like weeds. She keeps an extensive herb garden, uses her herbs fresh, doesn't dry them; "would if I had time." She has found that the ready-planted seedling trays produce leggy, reaching-for-the-light, unsuccessful plants. Her own small electric greenhouse which sits in her private study beside her hair dryer, however, has been fairly productive with amaryllis, lilies, other bulbs.

HAIR: For the most part, Mrs. Gray does her own hair. A trip to the local hairdresser means twenty minutes one way, twenty minutes the other, and forty minutes spent *that* way is beyond the pale of Mrs. Gray's schedule. Her hair happens, fortunately, to have been born into its colour, a silky, blandly golden affair. The greatest concession Mrs. Gray ever makes to its glint is a camomile rinse. What she does do every six days is launder it with Johnson's Baby Shampoo, a product that, bought in bulk, covers the long-term needs of the entire family. Mrs. Gray shampoos in the morning, dries under her hair dryer in her study while she writes letters. Around the fifth day after hair wash, she flips her hair into a chignon, or a French twist. For Mrs. Gray in twist, see pages 126 and 127. *(Continued on page 141)*

In Pucci dress, Mrs. Gray



FRENCH PLEASURES IN FRENCH CANADA

BY KEN JOHNSTONE

For natural beauty of green hills, a massive river, and a superbly serene coastline, the Province of Québec compares, not unfavourably, with any other part of the world. There are two big and interesting cities, a peppering of pretty villages where all the houses seem to be white with Burgundy-red shutters, and in these villages, restaurants that keep the regional cookery, adding the worldly touch of French wines. The people speak French, using eighteenth-century vernacular. They call a car, for instance, *un char* rather than *une voiture*.

In the cities, people speak English as well as French, but in the country one is most apt to hear accents of Normandy and Anjou, a carry-over from the early settlers and the explorers, Cartier, Champlain, and La Salle, who left the mark of France on Québec until it became officially British under the 1763 Treaty of Paris.

The pleasures of French Canada include good theatre and music, good hotels and restaurants, good hunting and fishing, and the kind of roads the Americans think belong only to them. Driving from New York City by way of Montreal, looping the St. Lawrence River to the Gaspé Peninsula and back, is less than two thousand miles off beat. On the other hand, the New York to Montreal jets on Eastern Air Lines take just over an hour, and Trans Canada's "Vanguards" ninety minutes.

Here, an address book of the Province of Québec, between Montreal and Percé, with an off-shoot to the Laurentians: restaurants, hotels, theatres, shops, and a gallery of contemporary art.

MONTREAL

RESTAURANTS

CHEZ PAUZÉ, Canada's oldest and best seafood restaurant, is a quiet place run by Sam and Lyn Andrews. The oysters are farmed from their own oyster beds in the cold waters of New Brunswick. There are many seafood dishes, all delicious, from the most intricate to the familiar fish and chips. In fact, to order meat would be vexing to the chef, who is Sam Andrews. 1657 Ste.-Cathérine Street, West.

AU PIED DE COCHON takes its name from the enduring Paris restaurant in Les Halles, but here the specialty is pepper steak in Armagnac, 1449 Metcalfe Street.

MAGNANI'S LA TORRE DI PISA, where Mama Magnani surveys the proceedings from behind the cash desk, and the proceedings involve some of the best Italian food this side of Pisa. 9245 Lajeunesse Street.

RITZ CARLTON HOTEL is thought by many to have the crack cuisine in the Province of Québec, probably because the manager, M. Contant, keeps things whipped up to peak level. 1228 Sherbrooke Street, West.

QUEEN'S HOTEL is an endearingly old-fashioned place where the lobby is often filled with touring theatre people, and the manager, Stan Ferguson, is a ticket wangler—he can get seats for ice-hockey games. In the Queen's staid dining room, the food is good enough for members of those clubs called gourmet. 700 Windsor Street.

THEATRE

LE THÉÂTRE DU RIDEAU VERT, this repertory group, headed by Yvette Brind'Amour, does many modern French plays by such authors as Paul Claudel, Georges Feydeau, and Marcel Achard. All-year season at the Stella Theatre. 4664 St.-Denis Street.

THE THEATRE-CLUB is composed of a lively lot of actors, directors, designers, and writers who produce plays ranging from the dramas of Frederick Dürrenmatt and François Mauriac to the comedies of Félicien Marceau. Season: September through May; movies in summer. 1858 St.-Luc Street.

LE THÉÂTRE DU NOUVEAU MONDE, Montreal's most distinguished theatre group, presents not only Molière in the classical vein but contemporary French theatre, and such new plays by Canadian writers as *Le Temps des Lilas*, by Marcel Dubé. Orpheum Theatre. Season: October 15 to May 15. 525 Ste.-Cathérine Street, West.

COMÉDIE CANADIENNE offers its stage to visiting theatrical companies, but also puts on plays by its director, Gratien Gélinas. He wrote, produced, directed, and played the title rôle in *Bousille and the Just*, a great success in both French and English. Year-round season. Comédie Canadienne, 84 Ste.-Cathérine Street, West.

THÉÂTRE INTERNATIONAL DE MONTRÉAL, steered by Jeannine Beaubien, gives plays and concerts of chamber music. Plays are done in French, English, Spanish, German, and Italian, in a sylvan setting on St. Helen's Island in the St. Lawrence River. Season: March to December.

NOTE: The excellent restaurant, Hélène de Champlain, is on the island near the theatre.

ART

GALERIE AGNÈS LEFORT is a pivotal point for contemporary exhibitions of nonfigurative painters, showing works by such artists as Jean McEwen and Cioni Carpi. Mira Godard, a dark-haired engineer, who bought the gallery from Agnès Lefort last year, said, "I can truthfully say that we haven't a 'nice scene' in the place." 1504 Sherbrooke Street.

QUÉBEC HANDICRAFT CENTRE is run by Madeleine Marcoux who knows all the best of weaves, woodcraft, and other artisan work in the Province of Québec. 1450 St.-Denis Street.

NIGHT LIFE

CHEZ CLAIRETTE, warmly dark in the French manner, is a boxy boîte where many University *(Continued on page 134)*



6-piece place setting $46.75. 32-piece service for eight $262. F.T.I.

Francis I

Reed & Barton, the fairest sterling in the land

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Jane Cindre

The dress that's fit to be tied—with black leather. Imported double knit leather-bound and belted. Sizes 5 to 15 in charcoal or heather brown. About $30.00*

The "Nanelle" dress is available at the following

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Bryan, Tex.; *Lester's*
Chicago, Ill.; *The Lind Shop*
Chicago, Ill.; *Marcey's Smartwear, Inc.*
Chicago, Ill.; *Fashion Plate*
Clarksburg, W. Va.; *Broida's*
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Laredo, Tex.; *Varden Shop*
Lawrence, Mass.; *Taylor Shop*
Lexington, Ky.; *Lowenthal's*
Louisville, Ky.; *George Moore, Inc.*
Lubbock, Tex.; *Dunlap's*
Lynn, Mass.; *Rooks*
Malden, Mass.; *Hardwick's*
Manchester, N.H.; *Pariseau's*
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Meridian, Miss.; *Kay's*
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Zanesville, O.; *The H. Weber Sons & Co.*

FRENCH PLEASURES IN FRENCH CANADA

(Continued from page 132)

of Montreal students go. 1174 Rue de la Montagne.

DORIS LUSSIER, not a nightclub, but a popular comedian known especially for his broad, biting wit in *L'Oncle Gideon*, a skit about a bumpkin in the big city of Montreal. He appears in various night places, often but irregularly.

JACQUES NORMAND AND PAUL BERVAL are two performers who appear separately, but sometimes on the same program, in nightclubs. Both have a *chansonnier* way with newsy satire in their sketches and monologues.

THE LAURENTIAN MOUNTAINS

RESTAURANTS

LA CHAUMIÈRE is in Ste.-Adèle in the Laurentian Mountains which begin thirty-five miles north of Montreal. The owner of La Chaumière, Jean Leorel, is also the chef—and a fine one. He likes to know you are coming, but pot-luck can be pretty good, too. The wine list: small, selective, French.

LE PETIT POUCET, near Val David, is a wayside smokehouse and restaurant run by old Papa Burdayron who brought his special gifts for curing and smoking ham and bacon from Switzerland. If the rest of the food is banal, the bacon and ham, even if only in a sandwich, are delicious.

SUN VALLEY HOTEL SUISSE, near Val David, deserves the time for a complete meal. Perhaps *La Fondue Bourguignonne* made of raw cubed beef on picks, dipped into bubbling olive oil then dunked into seven mixed sauces. The *Quiche Lorraine* and *Crêpes Suzette* are good, too.

NOTE: Sun Valley has a theatre, and if the entertainer, Jacques Normand, is not in Montreal, he might well be appearing here.

HOTEL LA SAPINIÈRE, near Val David, veers more toward the French than the British-Canadian, a direction distinctly noticeable in the food and wine cellar. One of the best places in the Province. The owner, Louis Dufresne, sometimes guides guests through the cellar, a route which may lead to some wine-tasting and the house specialty, an *amuse-bouche* called *Anges à cheval.* The literal translation means angels on horseback;

(Continued on page 135)



JOHN STEWART

Nine ways to slip into one fragrance

Bottled and boxed above are nine different ways to wear a single fragrance. The scent is Osé, a sunny blend of fruit-orchard and flowers. In its newest guise, Osé is a perfume concentrate: heady, outspoken in the new way, with more depth and more staying power than a non-concentrate. What's the point of owning one fragrance translated several different ways? You can slip into it, layer by layer (say, bath oil, then dusting powder, then cologne), so that the scent is deep, subtle, and it lingers on and on. Pictured above, reading roughly clockwise: three oval soaps in the Osé fragrance, $3.75; a tall tapered bottle of the cologne, 4 oz., $3.75; a flacon of Bubbling Bath Oil, 6 oz., $3.75; a box of dusting powder with its own puff, 3 oz., $2.50; a pink oval of magnum-size soap, $1.50; the perfume concentrate, ⅓ oz., $5; a flacon of bath oil—a marvellous skin-softener—3 oz., $5; in the apothecary jar, Bubbling Bath Foam, $2; and Spray Essence—Osé in whiff-on form—1½ oz., $2.75. (All prices are plus tax.) All by John Robert Powers.

FRENCH PLEASURES IN FRENCH CANADA

(Continued from page 134)

actually they are oysters with bacon.

NOTE: In the Laurentians, summer entertainment revolves around two places, the Centre d'Art at Ste.-Adèle, and the Otter Lake Music Festival. Both have varied programs by Canadian artists, actors, and musicians.

BETWEEN MONTREAL AND QUÉBEC CITY

NORTH SHORE RESTAURANTS

CHÂTEAU LOUISE, at Louiseville near Trois Rivières, is a hotel and restaurant owned by the connoisseur, Pierre Bureau. Heading the kitchen brigade, Chef Ganache, a winner of the Prix Prosper Montagné, specializes in *Bœuf Stroganoff* and *Mont Blanc aux Marrons;* the wines equal the food.

LA GASCOGNE, in Trois Rivières, has such a great reputation that people come from fifty miles around for the succulencies of M. and Mme. Roger Vissière.

NOTE: Try to see the floating fish market in Trois Rivières. Twice a week housewives go to the docks to buy from the catch still flipping in the great barges.

SOUTH SHORE RESTAURANTS

AUBERGE HANDFIELD at St.-Marc-sur-Richelieu, an eight-mile offshoot from Beloeil, is a hundred-and-fifty-year-old hostelry. There, such peasant dishes as pea soup, *tourtières,* and *ragoût des boulettes* have been refined to delicacies. Liked by knowing Canadians, the auberge is the work of its charming owners, Conrad and Micheline Handfield, who prefer original Québec food, rather than the Swiss or French dishes served in many restaurants.

THE PROVINCIAL DAIRY SCHOOL, at St.-Hyacinthe, though not a restaurant, is a pleasant place to stop and sample the fifteen French varieties of cheeses that are made and sold on the grounds. The director, Georges Belanger, is very genial about taking visitors around.

AUBERGE DU LAC ARGENT, at Eastman, is a likely luncheon place on the way to the Abbey of St.-Benoit on Lake Memphremagog. The Abbey is known for Ermite cheese, cider, and Gregorian chants.

NOTE: In summer, the Théâtre Marjolaine, headed by one of Canada's star performers, Marjolaine Herbert, plays a summer season in Eastman.

PAPA JOS, at St.-Nicolas, a village place where the solid country food is good and the atmosphere is happily rural.

QUÉBEC CITY

HOTELS

CHÂTEAU LAURIER is a small hotel opposite the Parliament building, where the downstairs restaurant, Georges V, serves excellent food and wines. 695 Grande-Allée.

CHÂTEAU BONNE ENTENTE, a charmer, where the dining-room menu lists all the good dishes of the Québec region. 3400 Ste.-Foy.

AUBERGE BAKER is in the nearby village of Château Richer. Here guests are served together at a long refectory table, and meals are a many-coursed example of delicious country cooking.

FROM QUÉBEC CITY TO THE GASPÉ PENINSULA

HOTELS AND RESTAURANTS

LA ROCHE PLEUREUSE, on the Ile aux Coudres, between Baie St.-Paul and Murray Bay, is a place run by the sisters, Irma and Germaine Dufour, who specialize in such dishes as *cretons, tête fromagée,* and *ragôut des boulettes.* There are antiques, too.

AUBERGE DE LA TRUITE ROUGE, at Baie des Rochers (twenty-five miles beyond Murray Bay) is managed by Françoise Girard, a lively hostess, who will either provide an excellent lunch at the Auberge, or a picnic for those who want to fish one of her private lakes.

AUBERGE DU ROC, at Baie Comeau, is known for its table, its wine cellar, and its charming owner, Edgar Ouellet, who is a gastronome, a collector of paintings, and a pilot. For guests who want to fish or hunt up country there is a small plane.

HOTEL BELLEVUE, in St.-Félicien, offers regional dishes.

NOTE: Mme. Rose Moreau in charge makes the best maple sugar tarts in the Province.

SAGUENAY INN, at Tadoussac, at the mouth of the Saguenay River, is famous for its poshy comforts, its collection of French Provincial furniture, and its good food.

HOTEL BELLEVUE, at Matane, between Québec City and Percé on the Gaspé coast, has a cheerful staff steered by Raoul Roux. The dining room offers such good

(Continued on page 136)

spot'less·ness*

BY TINY TOWN TOGS & MOORESVILLE



***the quality in the fabric that stops stains before they start, provided by "SCOTCHGARD" Stain Repeller**

They look good enough to eat in their bright new dresses endowed with spot'less·ness by "SCOTCHGARD" Brand Stain Repeller. With this invisible new fabric treatment, liquid spills — even oily ones— float on the surface where they can be blotted away without a trace. Even if forced into the weave, most stains vanish with washing or spot-cleaning — without leaving a ring. And the protection lasts through repeated washings and dry cleanings.

Tiny Town Togs fashions two charmers in Mooresville cotton. One-piece dress with "make believe" vest. Black/red/white only. Sizes 4-6X, about $6.00. Sleeveless top dress with separate jacket. Black/red, brown/rust. Sizes 4-6X, about $6.00; Sizes 7-14, about $8.00.

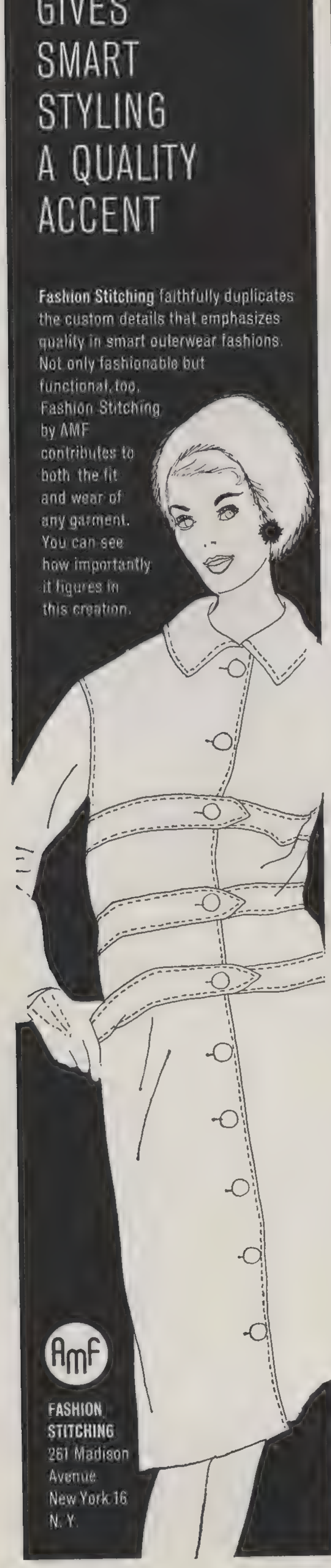
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FRENCH PLEASURES IN FRENCH CANADA

(Continued from page 135)

things as home-smoked Gaspé salmon and lobster Thermidor.

PERCÉ

HOTELS

AU PIC DE L'AURORE, high in the hills above the blue crescent of bay, the rock, and the village of Percé, is a hotel with forty-five rooms, a cliff-hanging dining room, and, tucked among the pines, twenty-five log cabins done up in homespun and fieldstone, with screened verandahs. J. Ernest Guité manages the Peak O'Dawn as it is called in English.

NOTE: Mrs. Eleanor Roosevelt stayed there when she visited the Gaspé.

LA NORMANDIE: this big red-and-white hotel with seventy-five rooms is smack on the beach, facing the huge pierced rock, and the bird-sanctuary island, Bonaventure. Salmon, trout, and deep-sea fishing trips are arrangeable. From the spindly little wharf excursion boats go to that whale-shaped island where sixty thousand birds flutter and feed. Season: June 16 to September 22.

FORT PRÉVEL: this hotel and motel a bit up the coast, has golf, tennis, and swimming. Here, the food is both French and French Canadian, with emphasis on freshly-caught seafood and good wines.

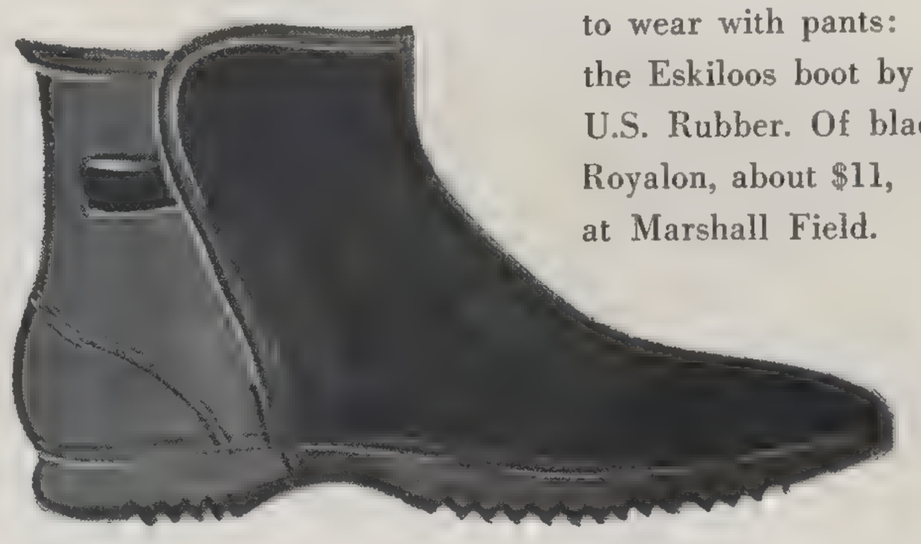
GARGANTUA, perched on a steep crag above Percé, is mainly a restaurant run by M. Perez, known for his way with *moules marinières* and *steak à la Bordelaise*. For those who want to stay, there is a scattering of cabins, each one with a view.

SHOPS

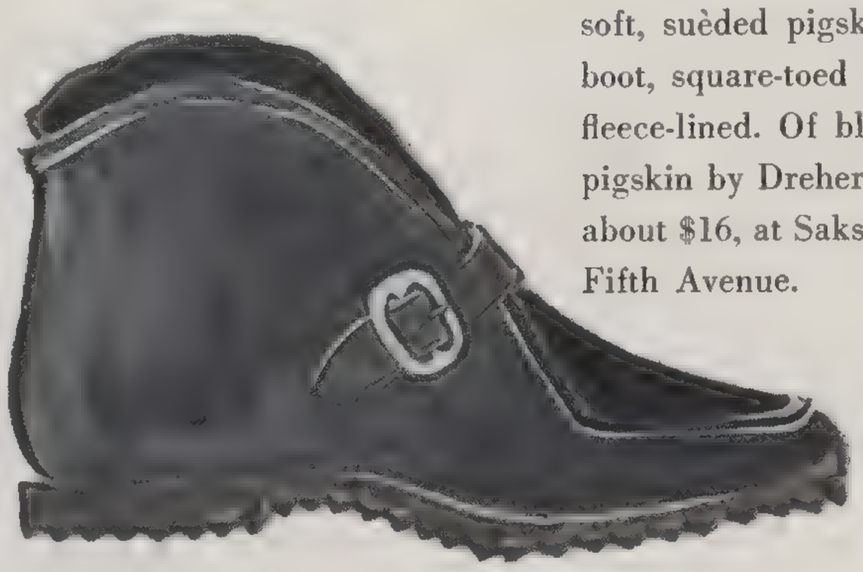
LA CALOGE, a charming shop, lodged in a fishing vessel, has unusual things to buy, and the owner, Micheline LeBergne, will give wise advice on things to do and places to eat in Percé.

NOTE: Percé, the holiday point for many French-Canadian artists, has a splendid theatre season at the Centre d'Art, piloted by Gilles and Denise Pelletier, a brother and sister team well-known in the Canadian theatre.

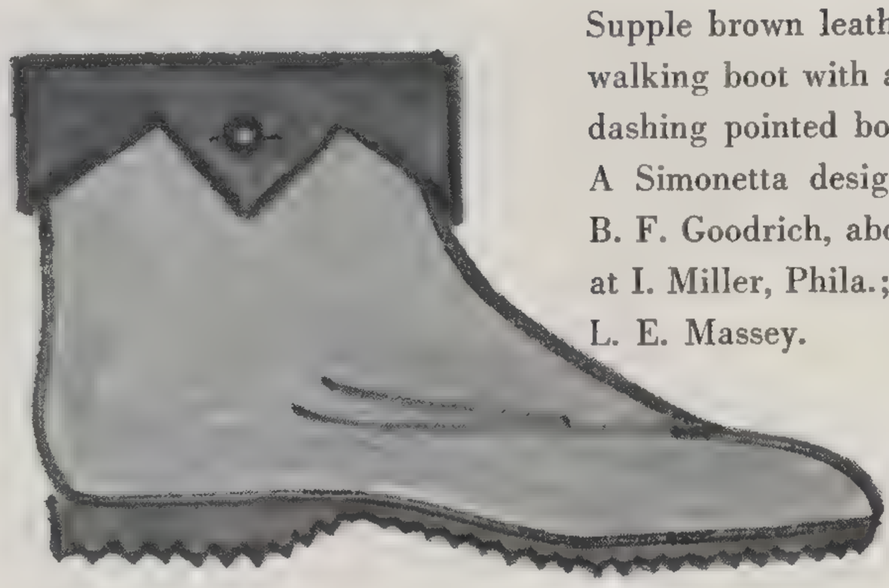
how to be ankle-deep in fashion



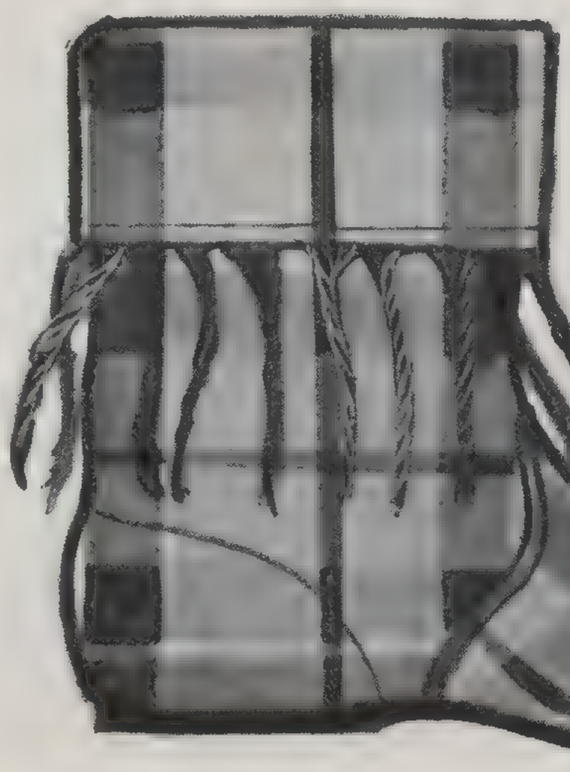
Snug, waterproof boot to wear with pants: the Eskiloos boot by U.S. Rubber. Of black Royalon, about $11, at Marshall Field.



Ankle-warmer—this soft, suèded pigskin boot, square-toed and fleece-lined. Of black pigskin by Dreher; about $16, at Saks Fifth Avenue.



Supple brown leather walking boot with a dashing pointed border. A Simonetta design for B. F. Goodrich, about $17, at I. Miller, Phila.; L. E. Massey.



Country boot in a blanket-plaid wool, a bright-as-a-bonfire crash of reds and oranges. By Capezio, about $17, at Bonwit Teller; Famous-Barr.

RESCUE TECHNIQUES FOR THE PROBLEM SKIN

(Continued from page 92)

marvellous rosy glow; revved-up circulation was the aim there—always a boon to dry skin. (Incidentally, problem backs are given the same treatment, right down to the medicated masque.)

Now the Biomist machine is wheeled in and the face is sprayed all over with a tiny hose. The spray is gentle, cool, very much like a fine rain-mist; its main ingredient is oxygen, mixed with antiseptics and other things. The spray shoots into pores and rinses them out once more, then closes them up so that the skin is ready for make-up.

For a problem complexion, the make-up base used is the medicated kind, designed to heal as it glosses over—without settling into pores. Prices for a facial: $10 for one, or $50 for a series of six.

The woman who can't get to a salon can follow much the same routine at home, since everything but the Biomist is buyable in stores. Helena Rubinstein's cleansing lotion is called Bio-Cleanser. The two massage creams are Pasteurized Cream and Medicated Cream, mixed half and half. Water Lily Pore Lotion is the astringent used, and the masques are Medicated Beauty Mask (or, for really troubled skins, Pomade Noir), and Herbessence Stimulotion for the throat, with Herbessence eye pads. The make-up base, Clear and Lovely Liquid foundation, might be used in combination with the new Clear and Lovely medicated compact make-up, a matte-finish pressed powder with antiseptic action—this, the latest in the line-up of nine Helena Rubinstein medicated treatments and make-ups.

Now to a further round-up of rescue measures for problem-skins:

To benefit disturbed complexions, there's a new, mild facial masque, the Miss Ritz Mask by Charles of the Ritz. It's packed with herbs and soothing ingredients, to clear and stimulate the complexion. In the tube it's a gel; it spreads on as a fine, pleasant-scented film, and dries into a sheer white powder that's easily rinsed away with water. The masque can be backed up by nightly treatments with a cream aptly named Disaster Cream, also by Charles of the Ritz; it's mild, medicated, and impressively speedy when it comes to coping with blemishes. For daytime treatment, Ritz makes Medicated Lotion, a liquid that camouflages as it heals.

The newest addition to Tussy's line-up of medicated treatments is Medi-Clear lotion for troubled (but not for deeply-troubled) skins. It's an antiseptic deep cleanser, good at unclogging pores, marvellous for normal skins, for those with slight problems, and for recuperating post-problem complexions. Skins with real acne trouble, however, need something stronger; for instance, Tussy's Medicare Cleanser and—for daytime wear under make-up—Medicated Lotion. Tussy also has a new pressed powder made with the same ingredients that are in the Medicare formula; applied with a damp sponge (it's called Medipat), the powder heals as it hides.

Max Factor's Skin Clear Medicated Cream has non-stop action. It's flesh-coloured, designed to be worn at night and all day under make-up as well. It dries up blemishes, contains antibiotics (in minute quantities) and antiseptics to polish off bacteria, and it works well in combination with Factor's Skin Clear Medicated Cleanser.

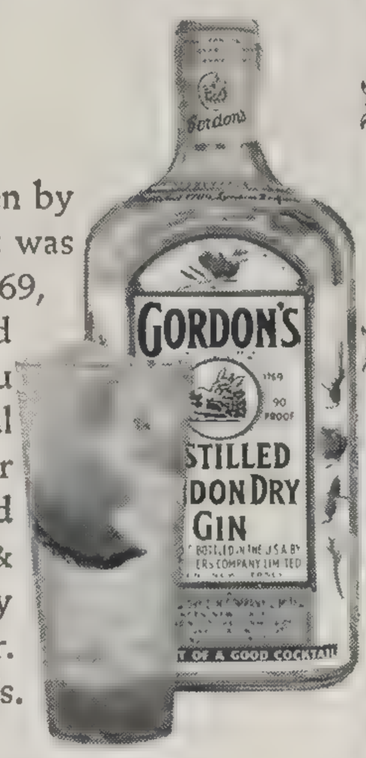
More news from the heal-and-conceal department: Angel Face Medicated Cream Make-up by Pond's. Added to its formula—but undetectable to the eye or the nose (the fragrance is strictly floral)—are a mild medication to help kill surface bacteria, and emollients to soothe the skin. It might be used for basic, all-day coverage, with Pond's Medicated Compact Make-up for touch-ups. This is a pressed powder with the same gentle antiseptic action. In a mirrored plastic case, fitted with a washable foam puff, in the same eight shades.

How not to have snakeskin lips: Bonne Bell has come up with a medicated lipstick that's wonderful for chapped lips or for a mouth that's gone dry and crepey. Worked into its formula are a moisturizer, an antiseptic ingredient, and a healing agent. In three basic shades (Pink, Orange, and Red) to wear every day or a few times a week as a lip conditioner. Also developed with an eye to the needs of the problem skin: Bonne Bell's Ten-O-Six Lotion, a deep cleanser that goes after excess oil as well as dirt; Medi-

(Continued on page 139)

No wonder the English keep so cool!

(mix Gordon's Gin in a tall, iced drink–and you will, too!)



The English are not easily fazed, even by summer heat. This national talent was given a cheerful accompaniment in 1769, when Alexander Gordon introduced his remarkable gin. The Gordon's you drink today harks back to his original formula, because one does not tamper with gin of such distinctive dryness and flavour. Try it soon in a tangy Gin & Tonic or Tom Collins. You'll see why Gordon's is England's biggest seller. Not to mention America's and the world's.

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Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

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VOGUE

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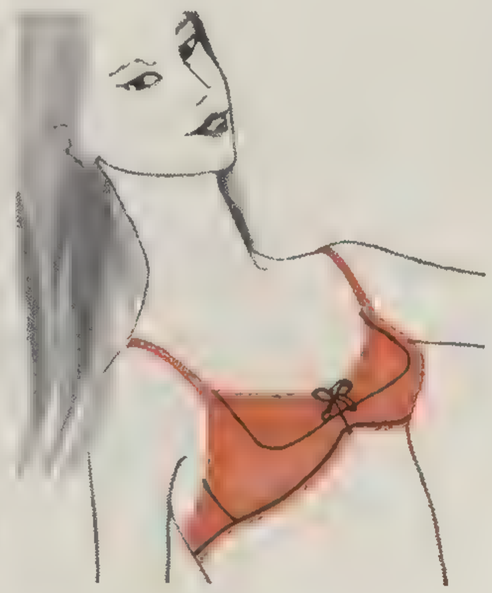
- on the new clothes to watch
- how to spot the new chic
- what to skip
- what to buy this minute
- what's coming up in show business

READ THE INSIDE TIPS IN THE

AUGUST 15 ISSUE

Abbreviated now: the costume under the costume





Above, left: Briefed brassière plunged in front; blue tricot of Dacron, filmed over foam, framed in nylon lace. By Youthcraft, about $4. Bloomingdale's; Woodward & Lothrop. The semi-slip, blue nylon tricot hemmed with white lace. By Saab, about $5. Lord & Taylor; I. Magnin.
Above, centre: A new fabric shapes a pantie girdle that weighs just one ounce, drips dry in twenty minutes. Very flat seams. By Venus, in elasticized tricot of Vyrene and nylon; about $5, at Lord & Taylor; B. Forman; Chas. A. Stevens.
Above, right: Little-nothing brassière with elastic spaghetti straps, a button back; by Character, about $15. The short slip (actually panties and a slip sharing one waistband) flips out from a smooth hip yoke; by Parisian Maid, about $13. Both in a blue-and-white printed georgette of Du Pont nylon; both at Henri Bendel.
Left: One of the new soft brassières, the wide-set straps all-of-a-piece with the bodice. Blue nylon tricot lined with nylon marquisette. By Vanity Fair—visible again, with details, on page 120.



PROBLEM SKIN

(Continued from page 137)

Masque by Bonne Bell, a gentle, stimulating masque with anti-bacteria ingredients; and Bonne Bell's Medicated Make-up.

Concocted especially for problem complexions: Wrisley's Complexion Treatment Soap—the for-oily-skins version (it also comes in formulations for sensitive skin, and for dry skin). It's gentle but definitely anti-oil.

Noxzema Skin Lotion, a medicated cleanser, doubles as a night cream. As a soap substitute, it's gentle, antiseptic; applied and left on overnight, it's an invisible (non-greasy) healing moisturizer. Noxzema also makes a trio of medicated make-ups that team up well. The newest of the three is Cover Girl Face Powder, a fine, loose powder with antiseptic ingredients; it's to be dusted on over a base coat of medicated Cover Girl Liquid Make-up. Then, for touch-ups during the day, there's Cover Girl Pressed Powder—also medicated.

Endac Antiseptic Skin Cleanser, by Helene Curtis, is a cool, tingly lotion that's anti-oil and anti-bacteria. Simple to use: just swab troublesome areas thoroughly with bits of cotton dampened with the cleanser until the cotton comes away clean.

The Ella Baché routine for an oily skin starts with a nightly cleansing with her oatmeal soap. Every other night, skin gets a second scrubbing with Silica Soap Cream to loosen and dissolve blackheads. To counteract oiliness, there's Baché's Oily Skin Lotion; for moisturizing, there's Elixir de Beauté. Mask Baché helps heal blemishes and stimulates the skin; and her Cream Foundation is antiseptic and covers minor blemishes deftly.

GAMBLING IN LONDON

(Continued from page 87)

people who while away their evenings winning or losing money at the flick of a card? To be a member of Le Cercle one must first be a member of the nightclub, Les Ambassadeurs, but it is possible to play as the guest of a member.

The players are not all English—there are a great many Greeks, and sometimes when I have been there at least five languages have been circulating at once. The fact that all the croupiers are French adds to the strangeness of the atmosphere; it is easy to forget that all this is taking place in London. Even the English, among them many racehorse owners, have an air of visiting a casino abroad.

An enormous and impressive figure at the end of a green table, with a pile of raspberry-coloured chips in front of him, John Mills looks like a moon of approval.

One evening, from a chair at Mr. Mills's side, I watched the play.

"What would you do if you won a lot of money this evening?" I asked the table at large.

"What would I *do*?" cried one young man in a striped dandy's waistcoat and tie. "I'd pay off my overdraft." This seemed a rather unexciting resolve and I looked hopefully around the table for a better answer. But no one could think of anything better. One man lamely suggested that he might give a party. The girls seated behind their escorts on little gilt chairs looked equally at a loss. Those replies show, I suppose, the characteristics of the gambler; he has no real aim about spending his money, and can think only of the action itself—the feel of the chips, the change of luck, the table superstitions.

That evening a kind neighbour suggested I run his shoe for him. "It's lucky for a stranger to run a shoe," he explained. I dealt the cards determinedly. Soon his smile became a little forced: surely no one could have such consistent bad luck. I smiled too, a smile of guilt and disappointment, but lost and lost again. . . .

There are more men than women gamblers at Le Cercle, and one feels that these men seldom take leave of their senses. They seldom feel the urge to wager their castle against the cards. The atmosphere is sober and well-behaved and there is less tension than at the tables in France. At the end of the evening the customers leave sedately to speed through the dark streets of London to their homes.

No one, in brief, plunges headlong in despair down the great oak staircase of the old Rothschild house.



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The look that leads three lives

What's going on above appears to be a coat and a dress. But that's not all. The coat's hidden-but-not-for-long talent is that, buttoned up and perhaps belted, it doubles as a dress itself. Sheath, coat-dress by Anne Fogarty, of red Alamac double-knitted jersey of Orlon and wool; fake-gold buttons on the coat. Dress, about $35; coat, about $45. Saks Fifth Avenue; Rich's; Neiman-Marcus. Taupe kidskin turban: Irene of New York.

THE NUMEROUS LIVES OF MRS. CLEVE GRAY

(Continued from page 131)

PAINTING: "Solitude is essential," Mrs. Gray said firmly in explanation of why she and Mr. Gray have separate studios. She feels that twenty or thirty paintings in one style are necessary for a show, and that she may be ready for one in two or three years.

TELEVISION: The Grays have a television set in their bedroom. Its chief function: the 11:00 P.M. news, CBS variety.

WINE: "The French country people, who eat the best food in the world, drink red or white wine, whatever their region is strong on, and they don't care whether it goes with fish or beef," Mrs. Gray said in defense of the Gray policy to drink only red wine at "Graystones." "Cleve and I both have insomnia. White wine seems to zip that up." Their wine: 1959 Château Destieux-Berger, Grand Cru, a robust St.-Emilion Bordeaux wine, which they buy in quantity.

One of Mrs. Gray's projects for this month is a trip to Milton, Connecticut. Once an important town, Milton now is a hamlet merged into Litchfield. Part of the main road that long ago led to Milton is on the Gray land. Now the road is a brambled path that nobody has walked through, in the memory of anyone in Mrs. Gray's own village. "We'll take some hard-boiled eggs and it will take from three hours to ten hours, nobody knows," Mrs. Gray said. We imagine that Mrs. Gray will clock it at less than three hours.

PHOTO CREDITS

FOR PAGE 61

Mrs. John F. Kennedy, a Wide World photograph. Jeanne Moreau, Photo Dalmas. Queen Elizabeth, a U.P.I. photograph. Princess Margareta of Sweden, U.P.I. photograph. Princess Helene de France, A.F.P. (Agence France-Presse). Audrey Hepburn, Pictorial Parade. Princess Margaret, U.P.I. photograph. Princess Grace de Monaco, Photo Dalmas. Queen Fabiola, Paris Match. Brigitte Bardot, Paris Match. Madame Valentina, photographed by Horst. Princess Alexandra, from U.P.I. Duchess of Windsor, Black Star.

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BY KATE GREENAWAY & MOORESVILLE



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Kate Greenaway laces eyelet embroidery with dark green or brown plaid. White pique collar. 3-6X, about $6. 7-14, about $8.

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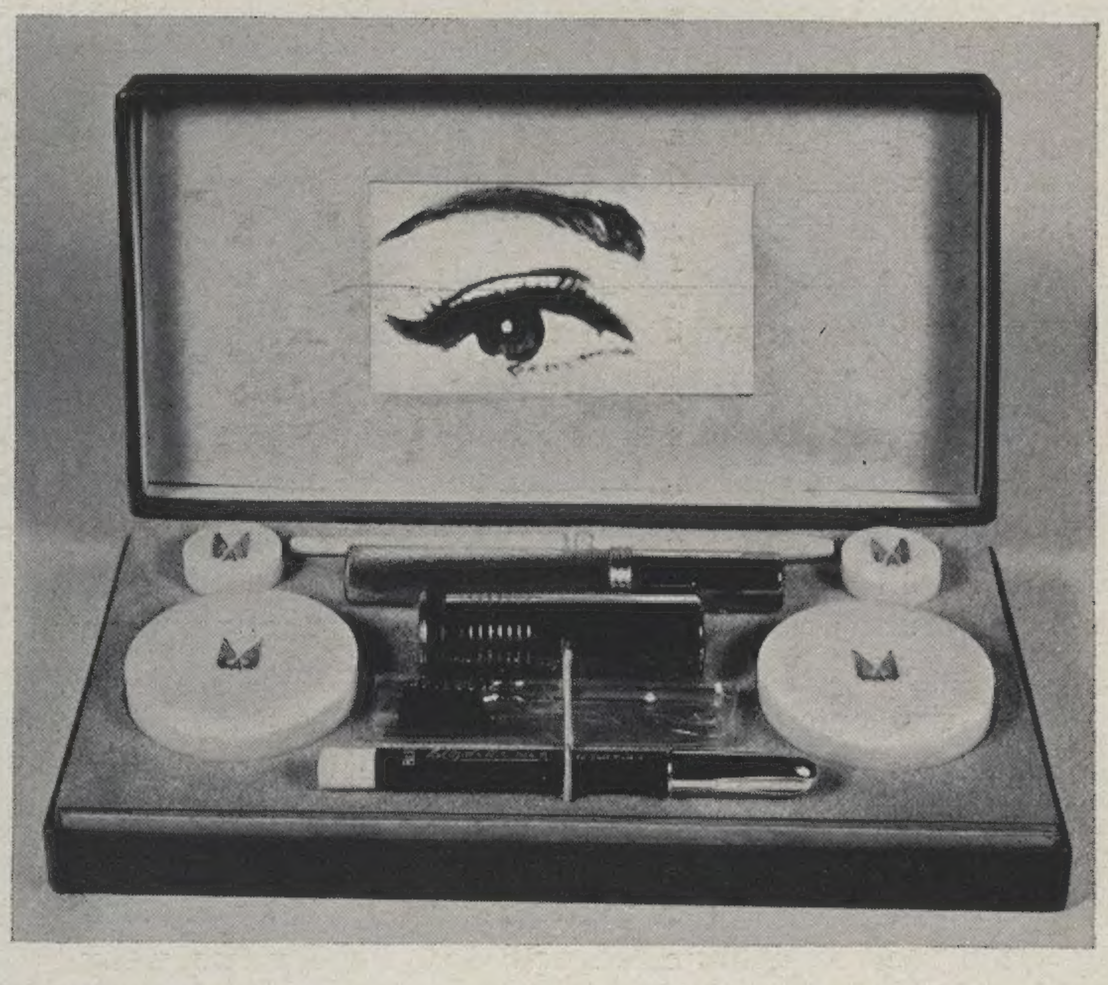
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New make-up palette

(with the colours that are on the cover)



Housed in a kit here (it's something like a child's watercolour box) are all the ingredients for a complete make-up—ready to travel in a suitcase or a handbag. The box—it's flag-red or bright blue—has a mirrored top and the make-up is fitted into cups, with the necessary brushes (for lipstick, eyebrows) looped neatly into place. The kit is coordinated three different ways. With International lipstick and rouge (warm, flame-y red) there's International Blue eye shadow, and black eyebrow pencil and mascara; the Pat-a-Creme make-up base and Invisible Veil powder are a shade called International Beige. Rose Ciel lipstick and rouge (blued pink) are boxed with Autumn Smoke grey eye shadow, brown eyebrow pencil and light brown mascara, Rachel base and Neutral powder. With Ember Red lipstick and rouge (soft, true red) are golden brown Brun Doré eye shadow, brown pencil and dark brown mascara; the make-up base is warm, peachy Mat Foncé, the powder is Shade #1. The kit—by Elizabeth Arden—costs $7.50 plus tax, at Bergdorf Goodman.

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